



DOXA

DOCUMENTARY FILM FESTIVAL

MAY 7-16, 2010 ■ FESTIVAL GUIDE

www.doxafestival.ca

PRESENTING PARTNER



VANCOUVER, CANADA

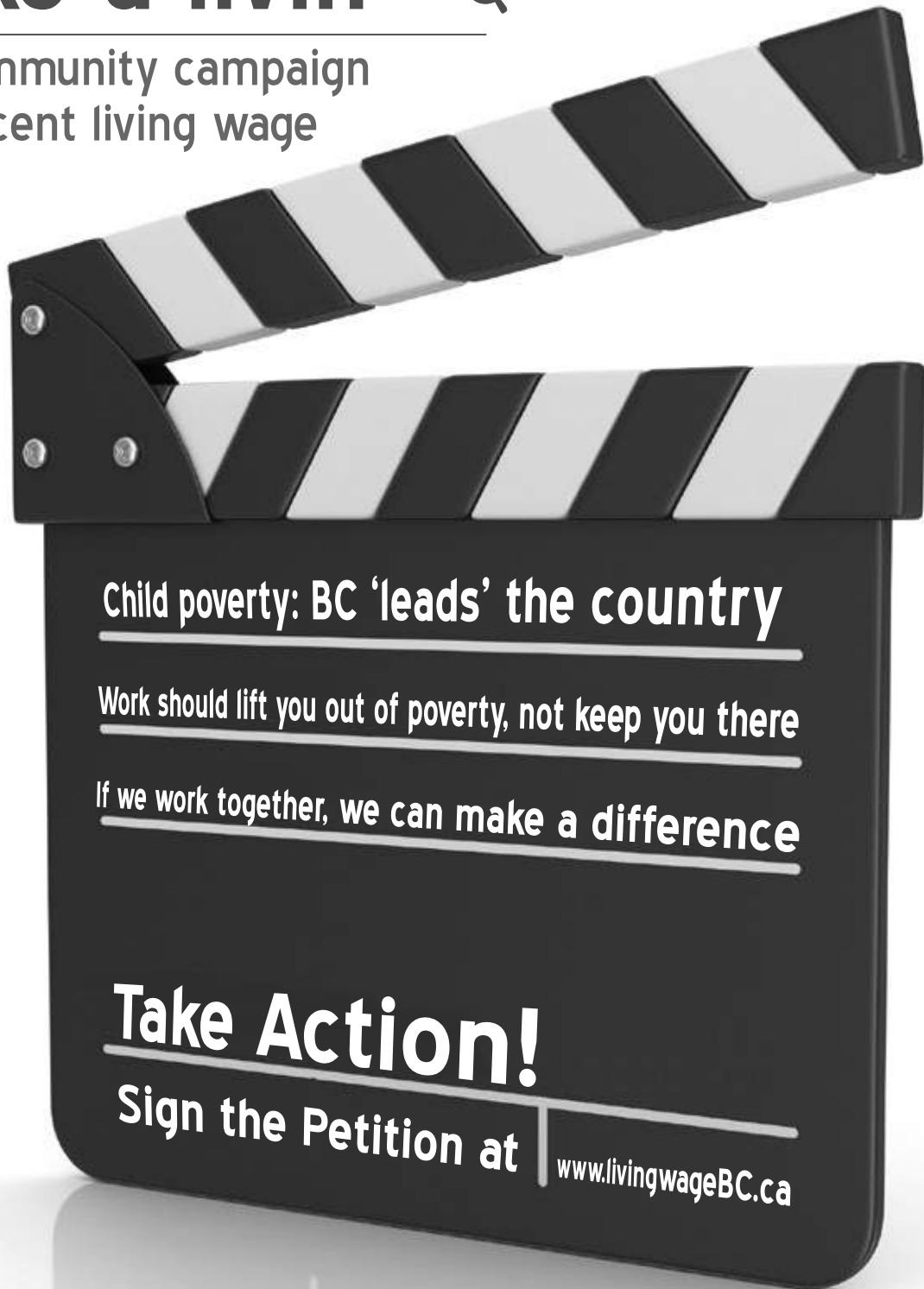
ORDER TICKETS TODAY [PAGE 5]

make a livin'



while you wait for your movie to begin,
log in and become a fan at
facebook.com/livingwage

your community campaign
for a decent living wage



supported by



Proud to support DOXA 2010

UNITED FOOD AND COMMERCIAL WORKERS UNION LOCAL 1518
Ivan Limpricht, President • Frank Pozzobon, Secretary Treasurer

TABLE OF CONTENTS

Tickets and General Festival Info.	5
The Documentary Media Society.	7
Acknowledgements.	8
Greetings from our Funders.	11
Welcome from DOXA.	13
Awards	15
DOXA Youth Programs.	17
2010 DOXA Festival Program Features	17
OPENING NIGHT: Terra Madre.	19
SPECIAL PRESENTATION: Bloodied But Unbowed	21
CLOSING NIGHT: Saint Misbehavin': The Wavy Gravy Movie	23
You Cannot Start Without Me	25
Mine.	25
American Radical: The Trials of Norman Finkelstein.	27
Bananas!*	27
Cooking History.	29
CBQM.	29
P-Star Rising.	31
The Topp Twins: Untouchable Girls	31
Dreamland	33
Crude Sacrifice.	33
Mighty Uke	35
No Man's Land: Rabbit à la Berlin / Wild Horses of the Canadian Rockies	35
My Asian Heart.	37
Monica & David	37
1929	39
Beauty Refugee	39
Enemies of the People	41
The Experimental Eskimos	41
Festival Schedule	42
ESSAY: The Misery Tour Can bad news be turned into good deeds?	44
Music from the Moon	47
The Rainbow Warriors of Waiheke Island	47
The Healing Lens.	49
Shelter in Place.	49

BAS! Beyond the Red Light / BAS! Au delà du Red Light.	51
Buffy Sainte-Marie: A Multimedia Life.	51
No Fun City.	53
Male Domination / La domination masculine	53
Six Miles Deep	55
Suddenly Sami	55
The Erectionman.	57
Orgasm Inc.	57
Cameroon: Coming Out of the Nkuta / Cameroun: Sortir du Nkuta	59
Pax Americana and The Weaponization of Space.	59
A Sea Change: Imagine a World Without Fish	61
Art in Action / L'Art en action	61
Chemo	63
Journey's End / La belle visite.	63
Nemesis	65
The Children of the Commune	65
Ghosts	67
Thomas Riedelsheimer in Conversation	67
The Referees / Les Arbitres.	68
Fleeting Memory / Une ombre au tableau.	69
Eyes Wide Open — A Journey Through Today's South America.	69
Sin by Silence.	71
When the Mountain Meets its Shadow	71
The Sari Soldiers.	73
The Mirror.	73
Disco and Atomic War	75
A Mountain Musical	75
Africa Rising: The Grassroots Movement To End Female Genital Mutilation	77
Small Wonders	77
Reclaiming Rights	79
Motherland.	79
Anatomy: Muscle, Skin, Heart.	81
Osadné.	81
Film Directory	82

Front cover image from *Disco and Atomic War* by Jaak Kilmi

EXPOSED!



CELEBRITY CAMERA AUCTION

Bid on a camera from your favourite celebrity at
www.doxafestival.ca

FEATURING CAMERAS FROM CELEBRITIES LIKE

MICHAEL MOORE ■ K'NAAN ■ JILL BARBER
RICK MERCER ■ WEIRD AL YANKOVIC

DOXA DOCUMENTARY
FILM FESTIVAL

RAFFLE

**BUY TICKETS FOR YOUR CHANCE
TO WIN THESE GREAT PRIZES!**

Hollyhock Vacation Package

Grouse Mountain Ultimate Aerial Adventure

Mac Station iPod Shuffle

Vancouver Opera Tickets to Madama Butterfly

Nate Organics T-Shirt Package

...and more!



TICKETS ON SALE AT FESTIVAL VENUES THROUGHOUT DOXA

TERRA MADRE FUND

**EDUCATING AND
INSPIRING LOCAL
FOOD PRODUCERS**



**Help send food producers to Terra Madre
and contribute to local food security and a
healthy Slow Food future for BC**

\$3 from every DOXA Opening Night Film and Party
ticket in celebration of Terra Madre will be donated to
our Terra Madre 2010 Fund.
Find out more and donate online at:
www.slowfoodvancouver.com



Slow Food* Vancouver



shop
local!



broadway
632 W. Broadway
fourth ave
2025 W. 4th Ave
west tenth
4444 W. 10th

davie
1051 Davie

denman
1015 Denman

yaletown
1068 Homer

lonsdale
1524 Lonsdale

**Book
WAREHOUSE**

bookwarehouse.ca

TICKETS AND GENERAL FESTIVAL INFO

TICKETS

Single Tickets: \$10 (all films except Opening Night)

Opening Night Film: \$15

Opening Night Party: \$20

Closing Night Party: \$10

Membership: \$2

Festival Pass (excludes Opening Night Film and parties): \$125

Includes \$2 membership.

Festival Pack 5: \$45 (online only)

Festival Pack 10: \$85 (online only)

NO REFUNDS OR EXCHANGES ON ANY TICKETS.

Thomas Riedelsheimer in Conversation is free of charge.

Opening Night Party – May 7, 2010 at 9:30pm

Join us at Harrison Galleries following the Opening Night Film, *Terra Madre*, and help us celebrate Italy and the Slow Food movement. Enjoy fine food and wine while listening to live entertainment.

Closing Night Party – May 15, 2010 at 9:30pm

Join us at Scotiabank Dance Centre following the Closing Night Film, *Saint Misbehavin': The Wavy Gravy Movie*, for our festival wrap party!

Festival Packs 5 and 10 are valid for 5 or 10 tickets to any general admission priced shows valued at \$10 each. Packs exclude the Opening Night film. Purchasers must book tickets online in advance. Packs do not include \$2 membership.

ADVANCE TICKETS

Advance tickets are available for purchase until 9pm the day before the screening.

Online at www.doxafestival.ca

Please note: All festival passes and tickets purchased online are subject to processing fees.

Bibliophile Bookshop CASH ONLY

2010 Commercial Drive

Daily: 11am – 6pm

Biz Books

302 West Cordova Street

Monday to Friday: 10am–6pm; Saturday: 11am–6pm; Sunday: 12pm–5pm

Videomatica CASH ONLY

1855 West 4th Avenue

Sunday to Thursday: 11am – 10pm; Friday & Saturday: 11am – 11pm

TICKETS AT THE DOOR

Only tickets for day of screening can be purchased at the screening venue. Box Office opens 30 minutes prior to the first screening of the day. **Cash only at venues.**

RUSH TICKETS

Rush tickets may be available at the door when all advance tickets have been sold. A generous allotment of seats are reserved for passholders. Any unclaimed seats will be released just prior to the screening on a first come, first served basis. Cash only.

WILL CALL

Tickets and festival passes purchased online can be picked up from Will Call at the festival theatre of your first screening. You must present your confirmation number in order to pick up your tickets.

Will Call opens one hour prior to screening for opening and closing night and 30 minutes prior for all other screenings. Please arrive in advance to allow time to pick up your order (especially for opening night).

MEMBERSHIP

DOXA presents films that have not been seen by Consumer Protection BC. Under BC law, anyone wishing to see these unclassified films must be a member of the Documentary Media Society and 18 years of age or older. When you purchase a membership for \$2, you are entitled to attend any screening in 2010, provided you show your membership card.

The following films have been classified for younger audiences and will therefore not require a membership: *CBQM*, *The Healing Lens*, *Ghosts*, *Mighty Uke*, *P-Star Rising*, *A Sea Change* and *Six Miles Deep*.

THEATRE PROCEDURES FOR FESTIVAL PASSHOLDERS

Bring your festival pass to Will Call to receive your ticket for the film(s) you wish to see at that venue for that day. Once you have your ticket you may join the ticket holders queue. Passholders must arrive at the venue at least 20 minutes prior to the screening. A festival pass does not guarantee you seating to sold-out shows. Your festival pass gives you access to all screenings **except Opening Night**. All passes are strictly non-transferable and passholders are required to show ID and valid membership. Please note: no one will be admitted once the film has begun.

VENUES

Empire Granville 7 Theatre [G7]

855 Granville Street (at Robson)

Pacific Cinémathèque [PC]

1131 Howe Street (at Helmcken)

Vancity Theatre [VT]

1181 Seymour Street (at Davie)

Harrison Galleries [Opening Night Party only]

901 Homer Street (at Smithe)

Scotiabank Dance Centre [Closing Night Party only]

677 Davie Street (at Granville)

Subeez [Festival Gathering Spot]

891 Homer Street (at Smithe)

ACCESSIBILITY

All theatres are wheelchair accessible with limited spots available. Attendants accompanying people with disabilities will be admitted at no cost.

FESTIVAL INFORMATION

DOXA Office

#5 – 1726 Commercial Drive

Vancouver, BC, Canada V5N 4A3

604 646 3200 | www.doxafestival.ca

20100k

DOXA has launched its **100 thousand for 2010** campaign. The goal of this campaign is to raise \$100,000 this year to support our festival programming, youth education programs and new initiatives.

For 10 years DOXA has been bringing powerful local and global stories to Vancouver audiences. Help us continue to bring compelling documentaries to you for another 10 years!

Help us expand the Connexions Youth Forum so young emerging filmmakers from all over BC can come to DOXA and be mentored by filmmakers and industry professionals. Help us introduce high school students to media literacy through the world of documentary.

Donate to the **100 thousand for 2010** campaign and receive a tax receipt. You can also opt to receive great donor benefits such as tickets and invitations to films and parties at next year's festival!

Please visit **www.doxafestival.ca** for more information and to learn how you can donate to **100 thousand for 2010**.



DOXA DOCUMENTARY
FILM FESTIVAL

THE DOCUMENTARY MEDIA SOCIETY

DOXA is presented by the Documentary Media Society, a Vancouver based non-profit, charitable society (incorporated in 1998) devoted to presenting independent and innovative documentaries to Vancouver audiences. The society exists to educate the public about documentary film as an art form through DOXA – a curated and juried festival comprised of public screenings, workshops, panel discussions, public forums and an educational component.

Acting Executive Director

Lauren Weisler

Director of Programming

Kristine Anderson

Finance Coordinator

Nancy Loh

Marketing, Outreach and Box Office Coordinator

Gina Garenkooper

Hospitality and Volunteer Coordinator

Audrey Huntley

Programming Coordinator

Desirée Leal

Design Coordinator

Jackie Picard

Media Relations

Marnie Wilson / The Artsbiz Public Relations

Graphic Design

Avi Goldberg / bugeyed.ca

Guest Curators

Ariella Ben-Dov, Festival Director, Margaret Mead Film and Video Festival (New York), and Founder and Programmer, MadCat Women's International Film Festival (San Francisco)

Charlotte Selb, Programmer, Rencontres Internationales du Documentaire de Montréal (RIDM)

Guest Essayist

Shari Kizirian

Board of Directors

Joe Clark, Sonia Fraser (treasurer), Isabella Kessel, Stacy Leblanc (chair), Kenji Maeda (secretary), Debra Pentacost, Steve Robertson, Dorothy Woodend (vice-chair)

Programming Committee

Kristine Anderson, Tami Wilson, Dorothy Woodend

Screening Committee

Sonia Marino, Karie McKinley, Katrina Orlowski, Debra Pentacost, Frances Wasserlein, Meredith Woods

Fundraising Committee

Pam Bentley, Patricia Dziekan, Sonia Fraser, Audrey Huntley, Isabella Kessel, Rachel Moffat, Steve Robertson, Lauren Weisler

Community Engagement Committee

James Brown, Joe Clark, Carri Emerick, Gina Garenkooper, Synnöve Godeseth, Shannon Hurley, Jessica Linzey, Kenji Maeda

Advisory Committee

Nova Ami, Colin Browne, Szu Burgess, Mel D'Souza, Ann Marie Fleming, Cari Green, Colin Low, Alex Mackenzie, Wendy Oberlander, Carmen Rodriguez, Aerlyn Weissman



DOXA STAFF & CONTRACTORS (L-R): LAUREN, KRIS, NANCY, GINA, AUDREY, DESIRÉE, JACKIE, MARNIE, AVI, MORTY & TJ.



DOXA BOARD OF DIRECTORS (L-R): JOE, SONIA, ISABELLA, STACY, KENJI, DEBRA, STEVE, DOROTHY.

ACKNOWLEDGEMENTS

The Documentary Media Society gratefully acknowledges the generous support of our funders, sponsors and partners.

PRESENTING PARTNER



FUNDERS



PRESENTING MEDIA PARTNERS



MEDIA PARTNERS



MAJOR PARTNERS



CONSULATE & CULTURAL PARTNERS



PREMIERE HOSPITALITY PARTNERS



HOSPITALITY PARTNERS



PRINT PARTNERS



HOTEL PARTNER



SPECIAL EVENT PARTNER



TRANSPORTATION PARTNER



SCREENING PARTNERS



AWARD PARTNER



AUDIENCE PARTNERS



TICKET OUTLET PARTNERS



COMMUNITY PARTNERS



Please check www.doxafestival.ca for up-to-date Community Partner listings.

THANKS FROM DOXA

to our contributors, supporters, volunteers and donors...

Marine Agay	Sue Donaldson	Giwon Jeong	Barb McLean	Vic Sarin
Scott Akin	Patricia Dziekan	Marge Johnson	Camille McLellan	Luigi Sarno
Bernadette Amiscaray	LaVerne Edwards	Adam Katz	Ashley Michaels	Liz Schulze
Jackie Antognetti	Melody Escallier	Shari Kizirian	Robin Mirsky	Charlotte Selb
Tammy Bannister	Stella Evans	Paul Klassen	Laura Moore	Eleanore Shaffer
Murray Battle	Barbara Fairbrother	Jody Kramer	Claudia Morgado Escanilla	Heather Shields
Trevor Battye	Allana Farnell	JB Krause	Ken Muir	Dr. Jennifer Simons
Desta Beatty	John Felice	Alberta Lai	AJ Murray	Maira Simpson
Alan Bedingfield	Sam Ferguson	Dana Lai	Bo Myers	Bronwen Smith
Ariella Ben-Dov	Tara Flynn	Deb Lake	Andy & Rosie Nathani	Patrick Spike
Pam Bentley	Scott Fraser	David Lang	Leah Nelson	Michèle Stanley
Jacqui Birchall	Tracey Friesen	Hadrien Laroche	Lisa Nielsen	Sean Stone
Dan Blake	Rob Frith	Ulrike Laskovski	nuba	Peter Storer
J Bradford	Yam Fum	Sarah Leavitt	Daniela Núñez	Janet Tansley
Aisling Browne	Ben Garfinkel	Marie Leblanc	Juanita Odin	Simeon Taole
Carol Browne	Dan Gawthrop	Jihye Lee	Greg Osoba	Takasuka Toru
Sheena Campbell	Michele Genest	Julian Lee	Richard Overgaard	Spencer Tripp
Warren Cariou	Patty Gibson	Lysandra Lee	BJ Overland	Valerie Vanderstappen
Betsy Carson	Avi Goldberg	Sebastien Le Goff	Derek Pante	Bob Vinatieri
Greg Chambers	Dianne Goldberg	Diane Levings	Jacqueline Papineau	James Walton
Elisa Chee	Jay Grandin	Catrina Longmuir	Tanya Paz	Vanessa Warheit
Aezi Choi	Ali Grant	Catherine Lough Hagquist	Graham Peat	Janice Ward
Steve Chow	Kevin Griffin	Kristen Lukovich	Dean Pogas	Christine Welsh
Tina Chow	Flavie Halais	Joanne MacKinnon	Terra Poirier	Don White
Michael Choy	James Haldane	David Malboeuf	Glenna Pollon	Ashley Wiebe
Joelene Clarke	Meghna Haldar	Benjamin Maron	Joel Pomerleau	Janice Williams
Mark Cohen	Mark Hancock	Matthew Marteinsson	Matthew Porter	Marnie Wilson
Sue Cormier	Jeanette Hart	Cherryl Masters	Cecilia Ramirez	Jason Wong
Sandra Currie	Susan Higashio	Kelly Maxwell	Pam Reynolds	Margaret Wong
Benny Deis	Anita Ho	Dale McCarthy	Thomas Riedelsheimer	Gertrude Zivot
Jesse Dlin	Earl Hong Tai	Sharon McGowan	Doug Robinson	...and all who are not listed
Bonnie Do	Elaine Hynes	Karie McKinley	Klodyne Rodney	due to the print deadline.

DONORS

3rd Stone Consulting	Lorie Clay	Isabella Kessel	Karie McKinley	Geordie Stowell & Petra VanderLey
Kris Anderson	Joni Cooper	Bonnie Klein	Rachel Moffat	Leslie Thompson
Dale Aucoin	Blair Cresswell	Vicki Leach	Janice Moro	Versatel Service
Jennifer Brooks	Leah Decter	Stacy Leblanc	Marlie Oden	Sarah Watson
Colin Browne	Robert De Ridder	David Lee	Debra Pentacost	Donna & Marvin Weisler
Sherry Burns	Carri Emerick	Penelope Lehan	Ana Policzer	Lauren Weisler
Peter Cameron	Duncan Etches	Stephen Lock	Pedro Posada	Dorothy Woodend
Sheena Campbell	Sonia Fraser	Kenji Maeda	Steve Robertson	
Janice Chutter	Jeffrey Hatcher	Moshe Mastai	Teri Snelgrove	
Joe Clark	Hyphen Communications	Alma McDonald	Eric Sonner	

NATIONAL FILM BOARD OF CANADA OFFICE NATIONAL DU FILM DU CANADA



**ANY TIME
ANYWHERE**

**PARTOUT
EN TOUT TEMPS**

**Watch over 1,400
productions online**

**Voyez plus de 1400
productions en ligne**



**START
WATCHING NFB.ca**

**VISIONNER
MAINTENANT ONF.ca**



GREETINGS FROM OUR FUNDERS



Documentaries have the power to educate, enlighten, and entertain, as well as challenge us with new ideas and different points of view. The DOXA Documentary Film Festival gives Vancouver-area audiences the chance to see innovative films by emerging and established documentary filmmakers from Canada and abroad. Its outreach activities give film lovers — particularly youth — the opportunity to connect with artists and with one another.

On behalf of Prime Minister Stephen Harper and the Government of Canada, I would like to thank the Documentary Media Society and the participating filmmakers who helped make this year's DOXA Festival possible. Our Government is proud to support this festival's efforts to educate the public about the art of documentary filmmaking.

The Honourable James Moore
Minister of Canadian Heritage and Official Languages



Telefilm Canada is proud to be a part of the DOXA Documentary Film Festival and to salute the extraordinary talent that this nation generates. It is events such as this one that strengthen the industry as a whole by drawing attention to Canadian productions, and developing talent.

At Telefilm, our objective is to support talent throughout Canada, and to encourage the production of content that appeals to audiences at home and abroad.

Thank you to the organizers of the DOXA Documentary Film Festival. This event will provide festival-goers with an opportunity to discover outstanding works and to enjoy the latest in home-grown cinema.

Enjoy the festival!

Michel Roy
Chair of the Board, Telefilm Canada



The documentary is one of the great art forms of the new century. In the past decade, we have seen documentaries capture the public imagination and become powerful (and increasingly more affordable) vehicle for passionate filmmakers and videographers around the globe.

Since its inception in 2000, the DOXA Documentary Film Festival has helped support this surging art form, and is recognized today as one of the leading festivals of its kind in North America.

On behalf of the British Columbia Arts Council, I am delighted to offer my congratulations and support as DOXA presents its ninth festival. The Council recognizes the value DOXA provides to artists and audiences... and in particular, the important profile DOXA provides to BC's documentary, film and media arts communities.

I would like to extend thanks to the artists, curators, staff, volunteers, sponsors and audiences for helping make this year's DOXA the best ever.

Jane Danzo
Chair, The BC Arts Council



The National Film Board of Canada supports DOXA's mission to present independent and innovative documentaries to Vancouver audiences and we're proud of our ongoing partnership with the Documentary Media Society.

As Canada's public producer, the NFB plays a unique role in working with young and emerging Canadian filmmakers, and so we're excited to be a program partner for the DOXA Connexions Youth Forum. We're also again presenting the

Colin Low Award for Best Canadian Documentary as part of our commitment to socially engaged, innovative documentary filmmaking in every region of the country.

For more great Canadian documentaries, I invite you to visit our online Screening Room, which now features High Definition and 3D films along with over 1,400 productions. You can also check out our hugely popular new iPhone app. Visit NFB.ca today and start watching!

Tom Perlmutter
Government Film Commissioner and Chairperson of the National Film Board of Canada



It brings me great pleasure to offer my warmest Greetings on behalf of the City of Vancouver, to everyone attending the DOXA Documentary Film Festival.

Documentary film plays an indispensable role in bringing new issues, concerns and human experiences to public attention. This year's festival, like those that have gone before, brings a remarkable new series of films, both local and international. Vancouver's film and television

production industry is one of the strongest in North America and programs like DOXA offer an important showcase for documentary productions.

Best wishes for the best festival ever!

Gregor Robertson
Mayor

Featuring
STEREOSCOPIC (3D) POST PRODUCTION
AVID DS 4:4:4 COLOUR CORRECTION



A DIVISION OF SUPER SUITE VIDEO PRODUCTIONS

DUPLICATION | EDITING | VFX | AUTHORIZING

FULL SERVICE POST FACILITIES

HD EDITING SUITE & EQUIPMENT RENTALS

HDCAM SR - REDCAM WORKFLOW

DIGITAL DAILIES - HD CAPTIONING

UP/ DOWN/ CROSS CONVERSIONS WITH THE TERANEX SYSTEM



Broadcast Duplication and Transfers - HD & SD Formats
Blu-Ray Authoring and Duplication
DVD/Blu Ray/ CD Duplication AND Replication

WWW.SSVP.COM info@ssvp.com
750 WEST 6th AVE VANCOUVER, BC V5Z 1A5
TEL 604.877.2299 TOLL FREE 1.888.833.7338

WELCOME FROM DOXA

WELCOME FROM THE CHAIR OF THE BOARD

On behalf of the Board of Directors of the Documentary Media Society, I'm very pleased to welcome you to the 2010 DOXA Documentary Film Festival. This is the culmination of many months of work by a number of dedicated individuals who all share an extraordinary passion for documentary film.

From its humble beginnings in 2000, DOXA has grown comfortably to a ten-day festival with a diversity and range that is unparalleled in Western Canada. The films from around the world are provocative, inspiring, emotional, funny and sometimes a little bit quirky. But above all they are human.

Programming a festival like DOXA is not an easy task, but Kris Anderson and her team of volunteers have made it look easy, year after year. It's with a mix of emotions that we bid farewell to Kris after this year's festival. Her dedication to the art of documentary, and providing a platform for filmmakers to share their art, is well documented and there is no doubt that she leaves very big shoes to fill. Our respect and gratitude for her work is immense.

I would like to acknowledge all the DOXA staff — Lauren, Kris, Nancy, Gina, Desirée, Jackie, Audrey, Marnie and Avi — for their commitment and enthusiasm. I would also like to extend a very special thanks to the many dedicated volunteers who have helped to ensure DOXA's success over the past ten years. Thank you as well to the ongoing work of my colleagues on the Board. Lastly I would like to say thank you to our sponsors, many of whom have been with us for many years, as well as to our donors and our funders.

A festival without an audience is like a forest without trees, and DOXA first and foremost has always been about our audience. We thank you for your patronage. Enjoy the festival!

Stacy Leblanc, DOXA Board Chair

WELCOME FROM THE DIRECTOR OF PROGRAMMING

Welcome to the 2010 DOXA Documentary Film Festival. It's our 10th anniversary festival and also my last year with DOXA. Since tossing out the concept of a documentary festival in 1998 and presenting the first DOXA Festival in 2000, it's been an incredible experience. I've met and worked with hundreds of amazing people — some I still work with, and some have become dear friends. As I depart, it's wonderful to see that the festival is an organism with a life of its own — one that goes far beyond any person or group of people. DOXA is the audience, the filmmakers and all the incredible contributors who make up the organization, from our dedicated and generous sponsors, partners and donors to our volunteers who work at the festival and year-round, and of course the staff. As the organization continues to thrive, I leave with great anticipation of what DOXA will become in the future. The outlook is bright and I look forward to what's ahead for this festival. I know that I will continue to be a DOXA supporter and fan for years to come.

Thank you to this year's curators, presenters, jurors, and guest essayist for their immense contributions to the festival. I am grateful to the filmmakers for their creativity and innovation as well as to the people portrayed in the films who open up their lives to us — not an easy task. My heartfelt thanks to my extraordinary team of colleagues who make DOXA happen — staff and contractors, the outstanding and dedicated Board of Directors and committees, especially the Programming and Screening Committees.

This year, DOXA continues to play a role toward achieving women's equality in filmmaking, with the Connexions Youth Forum. Many thanks to the National Film Board for their ongoing partnership in this growing mentorship program for aspiring filmmakers and a warm welcome to the six young women who are this year's Connexions participants.

Our guest curators are Ariella Ben-Dov, programmer of both the Margaret Mead Film and Video Festival in New York and MadCat Women's International Film Festival in San Francisco, and Charlotte Selb, programmer of the Rencontres internationales du documentaire de Montréal (RIDM). These festivals are an inspiration to me, so I invited them to bring some of their best to DOXA. As well, guest essayist and independent film writer Shari Kizirian sends us her report from the 2009 It's All True Documentary Festival in São Paulo, Brazil.

Strong themes definitely emerged while making film selections. Sexism and the great gender divide, human rights, and music, music, music all figure prominently at DOXA this year. The documentaries of Canada and France are in the spotlight, as are films with a focus on justice, which will take us into some interesting post-film discussions. There will also be a special presentation by award-winning German filmmaker Thomas Riedelsheimer, open to the public.

This is only a taste of what's in store at the festival this year. Each year, DOXA presents a collection of the finest documentaries the world has to offer, and each year our job becomes more difficult. We seek out documentaries that are wide-ranging in their artistic vision, diverse in their perspective, as well as films that are innovative and relevant in their subject matter. The end goal is a dynamic, powerful and inspiring showcase of films. This year I'm more excited than ever with the result and I hope you will catch some of that excitement as you partake in the 2010 DOXA Festival.

Kris Anderson, Director of Programming

THANK YOU

to the following supporters and donors who contributed so generously to RENDEZVOUS, DOXA's 2009 Fundraiser:

24 Frames HD Post	City of Vancouver Archives	Horizons	National Film Board	The Noodle Box
Diyan Achjadi	Graham Clark	Hotel Grand Pacific	New Age Marketing	Top Table Restaurant Group
Aqua Riva	Coast Coal Harbour Hotel	Hotel Monaco Seattle	Pacific Cinémathèque	Uva Wine Bar
Banyen Books & Sound	Delta Burnaby Hotel	house wine	Peller Estates	Van Dusen Botanical Gardens
BC Archives, Royal BC Museum	Descriptive Video Works	Hyak Wilderness Adventures	Playhouse Theatre Company	Vancouver Art Gallery
Bearfoot Bistro	Dr. Sun Yat-Sen Classical Chinese Garden	Jupiter Hotel	PNE	Vancouver Folk Music Festival
bed	EasyPark	Leslie Kanerva	Portland International Film Festival	Vancouver Fringe Festival
Bellingham winery	Electronic Arts	Kernels	Precision Media	Vancouver International Film Festival
Bernettes	Emeri Sparking winery	Knowledge	Production Heads	Vancouver Opera
Bertani winery	Ethical Bean	Sarah Leavitt	PuSh International Performing Arts Festival	Vancouver Queer Film Festival
Best Western Listel	Fluevog	Khan Lee	Refuel	Vancouver Symphony Orchestra
Whistler Hotel	Ted Fromson	Ies Faux Bourgeois	River Rock Casino Resort	VIA Rail
Bloom Organic B&B	Full Bloom Flowers	Jack & Phyllis Lewis	Salmon House	Videomatica
Blue Water Café	Georgia Straight	Line 21 Media Services	Seattle International Film Festival	WaaZuBee
Boneta	Go Fish	Nancy Loh & Jeanne Fong	SFU Woodward's	Wee Felties
Brix Wine Bar & Restaurant	Grouse Mountain	Love That Chef	Starbucks Coffee Company	Dr. Neil & Jennifer Wells
café ético	Gulf Islands Film and Television School	Mac Station	Storm Brewing	Zuka Artful Accessories
Cambie Plumbing & Heating	Halfmoon Yoga Products	Milano Coffee	Subeez	
Camille's	Harbour Air Seaplanes	Moda Hotel	Sutton Place Hotel	
Capers Whole Foods Market	Hess winery	Moët & Chandon	Tapastree	
Centre A	Suzo Hickey	Rachel Moffat	Tech 1	
Choices Markets	Mark Hobson	moulé		
Cibo Trattoria		Nate Organics		



Avid is a proud sponsor of the DOXA Film Festival.
Congratulations to all of this year's nominees.

We're Avid.

Helping people create the most listened to, most
watched, and most loved media in the world.

Find out more about us at avid.com.

© 2010 Avid Technology, Inc. All rights reserved. Product features, specifications, system requirements, and availability are subject to change without notice. Avid and the Avid logo are registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries. All other trademarks contained herein are the property of their respective owners.

AWARDS

DOXA award winners are selected on the basis of three major criteria: success and innovation in the realization of the project's concept; originality and relevance of subject matter and approach; and overall artistic and technical proficiency.

DOXA FEATURE DOCUMENTARY AWARD – JURORS



MURRAY BATTLE

Murray Battle is the Director of Independent Production and Presentation at Knowledge. He has been a filmmaker for over 30 years. From 2000 to 2007 he produced, directed and programmed TVO's *Saturday Night At The Movies*.



TRACEY FRIESEN

Tracey Friesen joined the NFB as producer in spring 2001 and became executive producer at the Pacific & Yukon Centre in 2007, recently relocated to the landmark Woodward's redevelopment. Tracey has credits so far on over 20 documentaries, including *Carts of Darkness* and the recently launched *Finding Farley*. Before the NFB, Tracey was with Rainmaker and worked as an offline editor, plus she recently completed an MBA at SFU.



VIC SARIN

Director, cinematographer and writer Vic Sarin is one of Canada's most celebrated filmmakers. His work on feature films such as *Margaret's Museum*, *Whale Music*, *Bye Bye Blues*, *Dancing in the Dark* and *On My Own* earned him world renown as one of Canada's premier cinematographers. As a director, Vic has won recognition for films such as *Cold Comfort*, which garnered 5 Genie Award nominations including Best Picture. *Partition*, was Vic's first feature screenplay shot and directed in India and Canada and released theatrically in 2007. Recently, Vic co-wrote, shot and directed the family feature film, *A Shine of Rainbows*.

DOXA SHORT DOCUMENTARY AWARD – JURORS



STEVE CHOW

Steve Chow is a Vancouver-based graphic designer. In addition to his work with arts groups, film institutes and directors, he's the designer behind several Criterion titles, including Roman Polanski's *Repulsion*, Jean-Luc Godard's *Pierrot le Fou*, Chantal Akerman's *Jeanne Dielman...*, and Jean-Pierre Melville's *Le Doulos*. His poster work can be seen in promotion of local arts events and at international film festivals. He's been Pacific Cinémathèque's Communications Manager since 2004.



JODY KRAMER

Jody Kramer is an old school, pen-on-paper animator living in Vancouver, BC. Her short films have shown in Ottawa, in Annecy, in Vancouver, in Melbourne and in many other places. She works independently and also with the National Film Board, and sometimes makes hand-drawn documentary films.



CLAUDIA MORGADO ESCANILLA

Claudia Morgado Escanilla is an award winning Vancouver filmmaker. Her films have been screened at major film festivals such as Berlin, Sundance and Toronto. Her awards include the Berlin Teddy in 1996 for her docu/drama film *Unbound*. Claudia's most recent film *No Bikini* has received over 18 awards worldwide. Claudia works in the film industry as a script supervisor. Her credits include *The Twilight Sagas New Moon* and *Eclipse*.

NFB COLIN LOW AWARD FOR MOST INNOVATIVE CANADIAN DOCUMENTARY

Prize: Filmmaker Assistance Fund (FAP), technical services (valued at \$3,000)

Named for Colin Low, a tireless innovator and a pioneer of new techniques in filmmaking who has made extraordinary contributions to cinema in Canada and around the world. This award is presented by the NFB to the most innovative Canadian film at DOXA.



JURORS

KEVIN GRIFFIN

Kevin Griffin is an arts and entertainment writer at *The Vancouver Sun*. He covers dance and visual art and writes a blog called *Culture Scene*. He's also written about film, hockey and cycling. He doesn't own a car, rides his bike wherever he can, and loves cooking with his partner Leon.



SHARON MCGOWAN

Sharon McGowan is a documentary filmmaker and a producer of feature-length fiction films. McGowan has an MFA in Film Studies and is currently Associate Head of the UBC Department of Theatre and Film.



CHRISTINE WELSH

Métis filmmaker Christine Welsh has been producing, writing and directing films for more than thirty years. Her most recent film is *Finding Dawn* (2006), a feature-length NFB documentary on the epidemic of missing and murdered Indigenous women in Canada. In addition to her filmmaking, she is currently an Associate Professor at the University of Victoria where she teaches courses in Indigenous Women's Studies and Indigenous Cinema.

Visit the Ore Lounge at

Subeez
c a f e . b a r

891 Homer Street

The official gathering spot
for the DOXA festival.



A great place before
and after the films...

nūba
authentic lebanese cuisine



nuba is a proud sponsor of
DOXA's Connexions Youth Forum,
an educational program designed
to foster documentary filmmaking
and storytelling skills in youth.

Bring in your 2010 DOXA film ticket during
the festival and receive 10% off your bill.

207 west hastings st. at cambie
1206 seymour st. at davie (ACROSS FROM VANCITY THEATRE)
NOW OPEN! 146 east 3rd ave. at main

nuba.ca

The **BCTF...**



developing an
understanding of
**social
justice**



British Columbia Teachers' Federation
Proud sponsor of the "Rated Y for Youth" program.
www.bctf.ca

DOXA YOUTH PROGRAMS

CONNEXIONS YOUTH FORUM

DOXA Documentary Film Festival together with the National Film Board of Canada are proud to present the 5th annual Connexions Youth Forum, an educational program designed to foster documentary filmmaking and storytelling skills in youth between the ages of 19 and 26 who face barriers in attaining their career goals. Connexions immerses six promising young participants in the world of documentary through workshops, mentoring sessions and attendance at the DOXA Documentary Film Festival.

For a second year, DOXA is offering the Connexions Youth Forum to young women as they begin to move beyond gender barriers within the film industry. DOXA hopes to address gender inequality within the documentary genre by selecting from a group of talented young women wishing to work in the documentary form.

DOXA is pleased to welcome **Josephine Anderson, Kerry Blackadar, Su-An Ng, Emily Newton, Nisha Platzer** and **Dolly Reno** to the 2010 Connexions Youth Forum.

These young women will participate in a 10-day intensive workshop that focuses on the art of storytelling using digital media. The forum also provides the opportunity for participants to work together and network with experienced filmmakers throughout the week as they create their own documentary project that will screen on DOXA's Closing Night.

National Film Board instructors and mentors:

Elisa Chee, Catrina Longmuir, Lisa Nielsen, Mo Simpson and Don White.



2010 Connexions participants, L-R: Josephine, Kerry, Emily, Su-An, Nisha, Dolly.

CONNEXIONS PARTNERS



2010 DOXA FESTIVAL PROGRAM FEATURES

CANADIAN FEATURES

Presented by *documentary*, we are proud to highlight 14 feature-length Canadian films in this special section, celebrating the work of some of Canada's finest feature documentary filmmakers.



SPOTLIGHT ON FRANCE

With the generous support of the French Consulate, we are proud to present six documentary films from France and delighted to have two French film directors in attendance.



JUSTICE FORUM

Presented with the Law Foundation of British Columbia, this collection of films profiles Canadian and international struggles for justice and human rights. Covering issues as diverse as First Nations land claims, the Battered Women's Defense, workers' rights and anti-terrorist legislation, films in this section will be followed by discussions.



RATED Y FOR YOUTH

DOXA is pleased to present the 2nd annual Rated Y For Youth program (RYY). A school outreach program for youth, RYY was created to provide an opportunity for high school students (ages 12-18) to participate at the festival. The goal of Rated Y for Youth is to promote intelligent dialogue and critical media literacy for a new generation, through non-fiction, media arts. DOXA selects programming specifically for high school students, giving youth an opportunity to attend the festival, view thought-provoking documentaries and participate in post-film discussions with filmmakers and community members.

Welcome to this year's students and thank you to all the schools and teachers who are participating in RYY and DOXA 2010!

This year's RYY films are: *The Healing Lens* by Michelle Derosier, *Ghosts* by Morvary Samaré, *A Sea Change: Imagine a World Without Fish* by Barbara Ettinger and *Six Miles Deep* by Sara Roque.

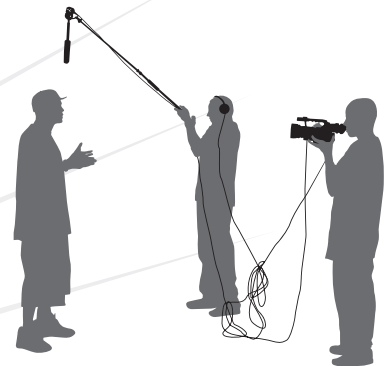


RATED Y FOR
YOUTH PARTNER



Rated Y for Youth, 2009 Festival

You've spent most of your
energy, all of your parent's
money, and every waking
hour telling your story.
So when do we get to see it?



At the Precision Media Group we make it easy for you to impress your audience. Whether you need live event production, equipment rentals, or DVD manufacturing you'll find it all under one roof. See us first, and we'll make sure you get noticed. To learn more call 1.800.663.6213 or email: sales@precisionmedia.ca



PROUD SPONSORS OF THE DOXA DOCUMENTARY FILM FESTIVAL

press conferences | trade shows | agm | video conferencing | sound systems | powerpoint presentations | video systems
dvd | cdrom | audio cd | custom packaging



Terra Madre

Ermanno Olmi, Italy, 2009, 78 minutes

The Terra Madre (Mother Earth) conferences, organized by Slow Food and held in Turin, Italy in 2006 and 2008, attracted some 6,000 delegates, activists and farmers from 153 nations to meet and exchange ideas, experience and plans for the future of food production and sustainability. Italian auteur Ermanno Olmi also attended the conference to document the event. Now in his late-70s, Olmi (*Tree of Wooden Clogs*) has reached the state previously occupied by fellow countrymen Fellini and Rossellini. He is free to reinvent the documentary form, which is exactly what happens in *Terra Madre*. Beginning with the Terra Madre conference itself, the film branches off into multiple narratives, including a sojourn north to visit the International Seed Bank on the Norwegian Island of Svalbard. This remote frozen place is home to a veritable Noah's Ark of seeds, housing more than 4 million samples. Trips to Italy and India are interspersed with a variety of conference delegates offering both insight and advice, before gently settling on a remote Italian farm.

Here is where something remarkable happens. All the speechifying and theory pale before the simplicity of old fashioned farming. As the film moves from rhetoric to reality — cycling through the seasons of planting, harvesting, cooking and eating — traditional documentary falls away, and a singular type of poetry emerges. In a quiet and largely solitary world, an aging farmer, anonymous and not all that friendly, with a face deeply creased and furrowed by a life of hard work, tends his garden; the images are initially accompanied by a warm rumble of narration, until even words cease and only birdsong and the buzzing hum of life form the background to life lived on the land.

A poem to beauty, food and the slow passage of time, Ermanno Olmi's documentary possesses a remarkable grace and a rare form of humility. *Terra Madre* is a ravishingly beautiful ode to the earth in all its fecundity and abundance.

OPENING NIGHT PARTY

Harrison Galleries (901 Homer Street) — 9:30pm

Join us following the Opening Night Film for a Terra Madre evening celebrating Italy and the Slow Food movement. Enjoy fine food and wine while listening to live entertainment.

CONSULATE & CULTURAL PARTNER



HOSPITALITY PARTNER



COMMUNITY PARTNER



STORY

STORYVILLE

9^{pm}
tuesdays

Your destination for creative documentaries.

Knowledge: Pass It On



Bloodied But Unbowed

CANADIAN FEATURES

Susanne Tabata, Canada, 2010, 75 minutes

Long before condominium developments and mortgage payments became the favoured topic of conversation in Vancouver, the city was a far different place. In the late '70s and early '80s when the Smilin' Buddha still glowed beneficently on East Hastings, cops were on the pad, and the Squamish Five were taking direct action with dynamite in the name of anarchy and social change, punk music had reared its ragged rancid head and let forth a rebel howl.

Director Susanne Tabata returns to her roots with *Bloodied But Unbowed*, the first in-depth chronicle of Vancouver's original punk scene. Distinct from London, New York and L.A., Vancouver punk was eclectic, raw, politically charged, relentless and at times comedic. Leather, spit, beer, drugs, sex and a righteously enraged music terrified the mainstream. Bands like DOA, Subhumans, Young Canadians, Pointed Sticks, Modernettes, UJ3RK5 and the Dishrags, helped forge the city's reputation as an alternative mecca, attracting and influencing the likes of Kurt Cobain, former Guns 'N Roses' bassist Duff McKagan and the hardcore king of all media, Henry Rollins.

Bloodied But Unbowed is packed with short stories from the city's raw coming of age, from the great lost poet of punk, Art Bergmann, to DOA's yippie-influenced Destroy Canada Day concert in Stanley Park, to the hybrid of punk rock, modern art and gay culture, to the essence of Fuck Bands. There are also undercurrents brought to light in the film. Personal stories of love and loss, rebellion and regret, told through romance and political action.

Bloodied But Unbowed captures the raw essence of a time and place, and the kids who barely lived through it, as well as those who did not. Drugs wreaked havoc in the punk scene, snuffing short the lives of some of the scene's luminaries. But despite the harsh toll, many of Vancouver's most infamous sons (to wit: Joe Shithead and eternal bad boy Randy Rampage) are still on the road, playing gigs, pissing on squares and generally causing an uproar.

If you miss this film, you better be dead or in jail, and if you're in jail, break out!

WORLD PREMIERE. FILMMAKER AND GUESTS IN ATTENDANCE.

MAJOR PARTNER

Knowledge:

COMMUNITY PARTNERS



**VANCOUVER IS
AWESOME.COM**

down**town**
vancouver

Shining a spotlight on the world from Downtown Vancouver





Saint Misbehavin': The Wavy Gravy Movie

Michelle Esrick, USA, 2009, 81 minutes

Nowhere is the pure joy of activism better embodied than in the big colourful personage of Wavy Gravy. Described as “the illegitimate son of Harpo Marx and Mother Theresa, conceived one starry night on a spiritual whoopie cushion” (let your mind dwell on that image for a while), Wavy began life as Hugh Romney, a beat poet who played in the same coffee houses as Bob Dylan. (Dylan’s one-time girlfriend, Bonnie Beecher, later became Wavy’s wife.) Christened Wavy Gravy by none other than blues legend B.B. King, Wavy’s adventures included traveling around with Ken Kesey’s Merry Pranksters in the infamous psychedelic bus, immortalized in Tom Wolfe’s *Electric Kool-Aid Acid Test*. But Wavy was truly immortalized when he took to the stage of the Woodstock Festival and promised 400,000 people “breakfast in bed.” When put in charge of security at Woodstock, Wavy and his fellow members of the Hog Farm commune took their responsibilities seriously as evidenced by Wavy telling the press corps that “cream pies and Seltzer bottles” would be the only means of crowd control.

More than a decade in the making, director Michelle Esrick’s riotous, rollicking film is imbued with the tie-dyed colours of Wavy’s unique spirit. Not only a Ben & Jerry’s ice-cream flavour, and the official clown of the Grateful Dead, Wavy is a walking, talking, dancing testimonial to the power of high spirits and genuine altruism. A bus trip into a remote Indian village in Katmandu prompted the formation of the SEVA foundation in 1978 (Seva is the Sanskrit word for selfless service). Following the long tradition of speaking truth to power, as well as squirting it in the eye with the flower on your lapel, *Saint Misbehavin’* is one of those rare films that forces you not only to reevaluate what is possible in the world, but more importantly, to

rethink the means of change. Joy, fun, love, compassion and humour add up to a rainbow-flavoured cosmic cream pie of sweetness and soul. *Saint Misbehavin’* may send you out determined to change everything, with a smile on your face and revolution in your heart.

FILMMAKER AND GUESTS IN ATTENDANCE

Film will be preceded by awards presentation and Connexions Youth Forum screening.

COMMUNITY PARTNER



CLOSING NIGHT PARTY

Scotiabank Dance Centre (677 Davie Street) — 9:30pm

Join us following the Closing Night Film for our festival wrap party!

COMMUNITY PARTNER



THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY

VANCOUVER'S LEADING ARTS SOURCE

PROUD TO SPONSOR

DOXA DOCUMENTARY FILM FESTIVAL

"INSPIRING PEOPLE TO TAKE
ACTION AND MAKE POSITIVE
CHANGES IN THE WORLD."



THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY
WWW.STRAIGHT.COM



THE GEORGIA
straight
VANCOUVER'S NEWS & ENTERTAINMENT WEEKLY
WWW.STRAIGHT.COM



Visit our arts home page at www.straight.com/arts for the latest reviews of your favourite shows and click Post a Comment to add your own opinion.



You Cannot Start Without Me

Allan Miller, USA, 2009, 87 minutes

In the world of classical music, conductor Valery Gergiev is a towering figure. The principal conductor for the London Symphony Orchestra and the artistic director of the Mariinsky Theatre in St. Petersburg, as well as a guest conductor at the 2010 Winter Olympic Closing Ceremonies, Gergiev follows in the mould of past-greats including von Karajan, Toscanini or Sir George Solti (dubbed the screaming skull by some members of the orchestras he conducted).

Like the many legendary men who preceded him, Gergiev pours his body into his work with almost frightening intensity. Conducting is a physical job, and Gergiev, dark, brooding and mostly unshaven, possesses the necessary force of will, not to mention flying hair, to vault good performances into staggering ones.

Director Allan Miller trots around the globe, capturing Gergiev like one would a Siberian tiger (i.e. in his element), whether that means calming skittish ballerinas or coaxing nuances and subtle colour from an orchestra. A child prodigy, Gergiev grew up in the Caucasus Mountains of North Ossetia, a place renowned not only for its beauty, but also for the ferocious temperament of its people. Tapped early as a possible conductor by Professor Ilya Musin, one of Russia's most famous music teachers, Gergiev was conducting major orchestras while still in his early 20s.

Miller's film glides over some of the more unsavoury aspects of Gergiev's life, such as the rumour that he is godfather to Vladimir Putin's children and vice versa, to focus intensively on the demands of the job. The personal sacrifices required to exist in such rarified air are many and multiple, and the demands on his time preclude being a good father and husband, as Gergiev somewhat ruefully admits. Whether he is conducting the volcanic roar of the immolation scene from Wagner's *Götterdämmerung* or Stravinsky's *Rite of Spring*, *You Cannot Start Without Me* reveals not only the near-fanatical dedication of Gergiev himself, but the price paid to exist in the highest stratosphere of the classical music realm.

COMMUNITY PARTNER

VANCOUVER RECITAL SOCIETY



Mine

Geralyn Rae Pezanoski, USA, 2009, 80 minutes

Like millions of others, director Geralyn Pezanoski was profoundly affected by the images of Hurricane Katrina: people stranded on rooftops, suffering crowds at the Super Dome, and the decimation of one of America's most culturally vibrant and diverse cities. She was devastated as well by images of the thousands of family pets in distress. When she read about a growing rescue effort being carried out by animal lovers from across the world, Pezanoski decided to go to New Orleans to document this incredible undertaking. She filmed pet rescue workers, animal rights advocates, and thousands of dogs and cats in cages. While a few residents trickled back into New Orleans and managed to reclaim their pets, most were displaced and barred from entering the city, so day after day these unclaimed animals were loaded onto trucks and planes and sent to shelters across the country, their fates uncertain.

As time went on, residents began returning to New Orleans to try to rebuild their lives and it became apparent that many people who had lost everything were desperate to find their pets. And there were hundreds of other cases of people who were still displaced but on the hunt for their animals.

This moving, character-driven story follows several New Orleans residents as they attempt the daunting task of trying to re-unite with pets that have been adopted out all over the country. It also chronicles custody battles that arose between the survivors of the disaster and people who adopted the pets, even when their displaced guardians still desperately wanted them. At the centre of this tension are pets that are loved like family, but by law are considered property.

Mine explores how tragedy intensifies the human/animal bond. Set in a post-Katrina landscape of poverty, loss and moral uncertainty, the film presents the complexity of an emotional situation. A tragedy of this scale reveals the worst and brings out the best in people. A compelling meditation on race, class and the power of compassion, *Mine* is a story that challenges us to see that the way we treat animals can be a reflection of how we treat each other.

Audience Award for Best Documentary, 2009 SXSW Film Festival
Audience Award, 2009 San Francisco Documentary Festival

COMMUNITY PARTNER





Progressive arts build strong communities.

CUPE BC salutes the directors, producers, programmers and hosts of the 2010 DOXA Documentary Film Festival.



Barry O'Neill,
President



Mark Hancock,
Secretary-treasurer



Apple Specialist

Proud supporter of DOXA

MAC STATION

Service Centres
No appointment necessary.
open 7 days a week in Yaletown

Vancouver



101-1014 Homer St
Vancouver BC V6B 2W9
P 604-806-6227
F 604-806-6211

M-F 8AM-8PM
Sat 10AM-6PM
Sun 11AM-5PM

Burnaby



207A-3430 Brighton Ave
Burnaby BC V5A 3H4
P 604-420-5224
F 604-420-5529

M-F 10AM-6PM
Sat 10AM-5PM

Abbotsford



11-32451 S Fraser Way
Abbotsford, BC V2T 1X4
P 604-864-6227
F 604-557-2015

M-F 10AM-6PM
Sat 10AM-5PM



CANADIAN FEATURES

American Radical: The Trials of Norman Finkelstein

David Ridgen and Nicolas Rossier, Canada, 2009, 84 minutes

The credo that the “personal is political” could have been written especially for Norman Finkelstein. A man who seems physiologically incapable of shutting his mouth, even when it costs him dearly, Finkelstein has made almost as many passionate enemies as friends and supporters in his career as a teacher, scholar and writer. The term divisive doesn’t quite do the man justice.

Co-directed by David Ridgen and Nicolas Rossier, *American Radical: The Trials of Norman Finkelstein* is a critical depiction not only of great personal sacrifice made in the name of academic freedom, but more importantly the threat posed to the very idea of freedom of speech. Deeply influenced by his mother who believed that the Jewish people had a special obligation to ease the suffering of humanity specifically because of what was done to them (both his parents were holocaust survivors), Norman came to radicalism early on in his life. Norman began protesting against the war in Vietnam while at Princeton, and it was here that he also met Noam Chomsky, who was to become both a friend and a mentor. Chomsky’s moral force influenced Finkelstein to attack the spurious scholarship of Joan Peter’s book *From Time Immemorial*.

It was the Israeli invasion of Lebanon in 1982, however, that truly cemented Finkelstein’s commitment to the cause of the Palestinian people. He has argued in a series of books that the holocaust has become something of a industry. Sometimes depicted as irrational or unstable, as in Yoav Shamir’s film *Defamation*, Finkelstein has written a number of books that level furious criticism of Israel. At lectures and debates around the world, he takes on all comers, be they august Rabbinical scholars or hysterical university students. Unfailingly passionate and articulate almost to a fault, his war of words with Alan Dershowitz effectively ended Finkelstein’s academic career when he accused Dershowitz of plagiarism.

Whether you think Finkelstein is a raving anti-semitic, or a profoundly courageous humanist, he does not lack the courage of his convictions. But more important than any label attached to him, is his right to write, think and openly state his beliefs without fear of censure or reprisal.



JUSTICE FORUM

Bananas!*

Fredrik Gertten, Sweden, 2009, 88 minutes

In the Nicaraguan village of Chinandega, another banana plantation worker named Alberto Rosales is laid to rest. But even as the priest conducting the service rails against multinational corporations who poison their workers, the larger truth of the situation becomes apparent. Alberto Rosales is only one more casualty in a country that has suffered a human, as well as an ecological nightmare, with pesticides leaching into the soil, the water, and even human breast milk, all for the sake of the humble banana.

When the pesticide Nemagon was banned in North America in 1977 because of its side effects, it was still business as usual in South America. Despite the fact that Dole knew Nemagon caused sterility in men and cancer in women, they kept using the chemical on their plantations in South America. With no warnings or protective equipment for the workers, it’s estimated that as many as 67% of plantation workers are sterile. When personal injury lawyer Juan Dominguez discovered that a number of former plantation workers were taking on Dole, one of the world’s largest fruit and vegetable producers, his sense of injustice was tweaked. “I’ve never experienced something like that in my life,” he says. With over 10,000 workers claiming they have suffered from the effects of pesticide use, the scope of the case is staggering. The stakes are clearly rendered as grown men burst into tears when they’re told they can’t father children, and the lawyers present their cases about corporate accountability. In the word of one prosecutor: “You will not find one sentence, one thought, one concern for the effect of this chemical on their workers, even after they [Dole] knew.”

An incredibly fraught courtroom drama, an ecological nightmare, as well as a study in corporate morality (or lack thereof), *Bananas!** is positively packed with drama. Director Fredrik Gertten was even sued by the Dole Company prior to his film’s premiere at the Los Angeles Film Festival (the case was subsequently dropped). This David versus Goliath battle could potentially open up Dole to thousands of lawsuits and set a precedent for future cases against other American corporations who have caused death and suffering around the world in the pursuit of profit.

Discussion to follow.

SCREENING PARTNER





**MILLS
BASICS**

OFFICE PRODUCTIVITY

Proud to Support DOXA

OFFICE SUPPLIES

PRINTING

FURNITURE

**Locally Owned and Operated
Free Next Day Delivery
Online Ordering**

**Hundreds of Environmentally Preferred Products
Toner and Box Recycling Programs
Carbon Neutral in 2007 and 2008**

www.mills.ca



u v a
WINE BAR



From the finest charcuterie, to artisan cheeses and hard-to-find wine selections, indulge in Uva Wine Bar's cosmopolitan, yet relaxed interpretation of a true Italian 'enoteca'.

Located at the Moda Hotel – 900 Seymour Street (At Smithe)
uvawinebar.ca | 604.632.9560

cibo
TRATTORIA

Specializing in authentic Italian cuisine made with fresh and organic ingredients, in a modern and sophisticated dining room.



900 Seymour Street
RESERVE ONLINE AT
CIBOTRATTORIA.CA
604.602.9570

2009 Best New Restaurant in Canada
– EnRoute Magazine and Where Magazine



Cooking History

Peter Kerekes, Slovakia / Czech Republic / Austria / Finland, 2009, 88 minutes

What keeps the armies of the world going? Tanks, submarines, airplanes, bullets, bombs? Actually, bread. Bread and blinis and sausage and coq au vin, even “monkey meat” rations. Without food, the army would be in a shambles. Taking a tour of 20th century battlefields, Peter Kerekes revisits mess halls and field kitchens, asking cooks to recreate meals they served at the front. One Russian woman prepares blinis she once made for the soldiers fighting off the Germans outside Leningrad. Hungarians slaughter a pig for kolbasz. A German sings a fight song while baking black bread for the soldiers who just took Poland. A French conscientious objector chases a cockerel for his dinner. Reliving the battles while they prepare the food, the cooks are proud of their roles in serving their countries yet remain haunted by the suffering. Using humour, poignancy and reserve, Kerekes elevates the much-maligned documentary technique of re-enactment while subtly making his point that if the armies of the world were indeed in a shambles, there might not be any wars.

Nominee, Best Documentary, 2009 European Academy Awards
Vienna Film Prize for Best Documentary, 2009 Viennale, Austria
Special Jury Prize, 2009 Hot Docs, Toronto

Presented by the American Museum of Natural History's Margaret Mead Traveling Film & Video Festival and curated by Ariella Ben-Dov

The Margaret Mead Film & Video Festival is the longest-running showcase for documentaries in the US. The Festival screens films that increase our understanding of the complexity and diversity of the peoples and cultures that populate our planet. Encompassing a broad spectrum of work, the Mead presents the best in documentary, experimental, animation, and hybrid works.

Ariella J. Ben-Dov is a curator specializing in thematic series of independent cinema featuring a wide spectrum of genres — avant-garde, animation, documentary, and essay films. Ben-Dov is the Artistic and Festival Director of the Margaret Mead Film & Video Festival at the American Museum of Natural History. Ben-Dov is also co-founder and curator of the MadCat Women's International Film Festival. MadCat promotes cutting-edge films and videos of all genres by women directors from around the globe. Ben-Dov co-curated the 51st Robert Flaherty Seminar, a week-long documentary event. Entitled *Creative Demolition: Reconstructing Culture Through Innovations in Film and Video*, the seminar featured a variety of art experiences such as 3D screenings, international documentaries, interactive media installations and Viewmaster performances.



CANADIAN FEATURES

CBQM

Dennis Allen, Canada, 2009, 66 minutes

The airwaves over the Mackenzie Delta resonate with the wild and joyous sounds of a northern fiddle tune. CBQM's far-flung listeners — solitary trappers in their cabins, Gwich'in women busy with their beadwork, truckers heading north on the Dempster Highway — all take comfort in the presence of this old friend. Fort McPherson's citizen-run CBQM is a beacon in the storm of life and a vital expression of cultural resilience... plus it plays the best old time country music in the Mackenzie Delta. For listeners, CBQM is more than a simple radio station. It's *their* radio station — a dependable pal, a form of local communication, and a resilient expression of identity and pride.

Whether it's reporting wolf sightings or broadcasting bingo games, airing debates on uranium mining or dedicating a hurtin' country ballad to some heart-broken local, the citizen-run station has served the people of Fort McPherson for almost three decades. Dennis Allen — a long-time CBQM listener and a gifted filmmaker — pays tribute to the “Moccasin Telegraph” in this, his latest documentary. With a sharp ear for the poetry of daily life, Allen crafts a big-hearted portrait of the place they call McPhoo, a small town that hugs the banks of the Peel River, about 150 kilometres north of the Arctic Circle. Home to some 800 souls, mostly Teetl'it Gwich'in, Fort McPherson's unique spirit finds vital expression on CBQM, where respected elders share the mic with raucous fiddlers, the RCMP officer addresses kids “egging” houses and Reverend Sue (host of *Heaven Help Me*) dispenses philosophy and cookie recipes. And they do it all while answering the phone, running the sound board and featuring live guests!

An accomplished musician, Allen appreciates how song and storytelling sustain a culture, and his multilayered soundtrack playfully juxtaposes CBQM's frequent personal announcements — “*Angela, come over for a cup of tea*” — with generous portions of old time country. Allen documents the life of the station and the community with much humour and affection, weaving a rich tableau of life in this northern town.

FILMMAKER IN ATTENDANCE

Alanis Obomsawin Best Documentary Award, 2009 ImagineNative Film Festival

Classified for younger audiences. No membership required.

SCREENING PARTNER



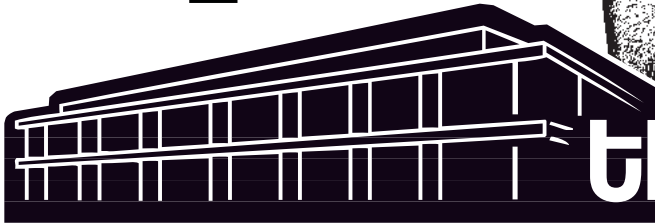
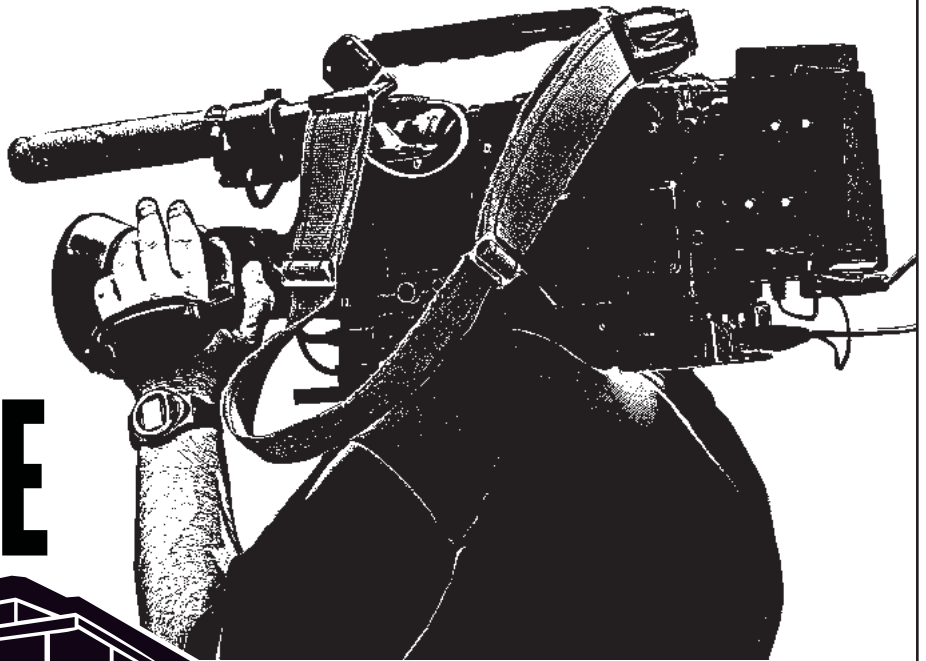
COMMUNITY PARTNER



when spirit whispers
sne wayulh

LIVE MEDIA LOUNGE

The Media Club is a Proud Sponsor of DOXA Documentary Film Festival



the media club

695 CAMBIE ST.

604-608-2871

www.themediaclub.ca

I Am Proud To Support DOXA.

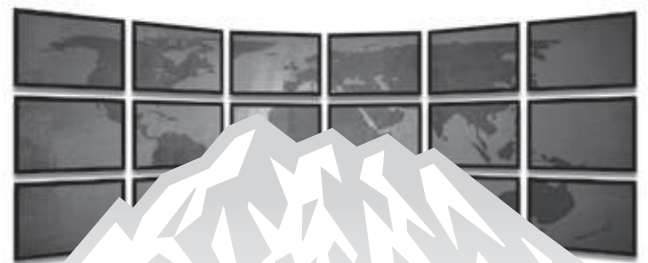


StephenMorrisRealtor.com

Park Georgia Realty

Call Me @ 604 261 7275

My Marketing Strategy Works.



festival international de télévision de

BANFF

world television festival

EVOLVING AT THE SPEED OF MEDIA

JUNE 13-16, 2010

This year the Banff World Television Festival is teaming up with nextMEDIA Banff to offer you one ticket to two world class media events. Make the multi-platform contacts that will make you multi-million dollar deals.



nextMEDIA
BANFF

Take the Next Step - Register Now! Visit www.banff2010.com



P-Star Rising

Gabriel Noble, USA, 2009, 84 minutes

An adorable yet precocious 9-year-old Priscilla, tells her single-father, Jesse, "I am going to become a rapper and fulfill your dreams of succeeding in the music business." Moved by Priscilla's undeniable passion and impressed with her natural talent, he begins to teach her all he knows about rapping. In the four years that follow there is no question that rapping has brought Priscilla closer to her previously estranged father, and that her success has made him proud. Before our eyes, this father-daughter duo go from a one-bedroom shelter in Harlem to a 4 bedroom apartment, from food stamps to shopping sprees, from rapping on street corners to sold out night clubs, and from sneaking under train turnstiles without the \$2 fare, to being driven around in tinted window SUVs. All they know is that the ride has just begun.

Unfortunately, many of the curves and bumps on their journey are predictable. The pint-sized Puerto Rican princess ends up with the strikingly appropriate moniker of "young feminist phenomenon." Priscilla is forced to deal with the same pressures of women who are twice her size and four times her age. With her mother being out of the picture, she finds herself as the breadwinner in the family, providing for her father and an older sister who is attempting to make the most of life with a learning disability. Moreover, Priscilla bares the burden of trying to succeed for the sake of her dad; Jesse bitterly reflects on how he never was given the respect he deserved as a rapper himself. While gaining in international fame, *P-Star Rising* contains enough performance footage to show the great talent and drive displayed by this young star. Despite the odds, there is hope for our little protagonist, who is wise enough to cherish her childhood.

Best Documentary Award, 2009 Sound Unseen Festival
Crystal Heart Award for Best Documentary, 2009 Heartland Film Festival

Classified for younger audiences. No membership required.

SCREENING PARTNER



COMMUNITY PARTNER



The Topp Twins: Untouchable Girls

Leanne Pooley, New Zealand, 2009, 84 minutes

New Zealand's favourite singing, dancing and yodeling lesbian twin sisters reveal all in this riotous and rollicking film. From their "coming out" to Jools Topp's recent brush with breast cancer, Leanne Pooley's *Untouchable Girls* is bursting with music, hilarious archival footage and home movies, as well as interviews with the Topps' infamous comedy alter-egos including Ken and Ken, Prue and Dilly Ramsbottom, Camp Mother and Camp Leader, and the bowling ladies.

Born in a country where sheep outnumber people, Lynda and Jools Topp began their musical careers busking on Queen street in Auckland. After joining the army ("It was a free trip to the South Island," says Lynda; "Like a sleepover with guns," offers Jools) they quickly joined whatever movement was going, be it same sex rights, Maori rights, or nuclear disarmament. Described by friend and fellow activist Billy Bragg as "an anarchist variety act," the Topps leaven their serious political commitment with equally serious mischief. Another comrade puts it more simply: "They're two very very naughty girls."

Whatever they're doing, be it pulling a gypsy caravan via tractor across New Zealand, or performing around the globe, the sister's boundless energy, musical and political savvy, courage in the face of discrimination and infectious zest for life is like a blast of pure unadulterated joy.

Part concert film, part memoir, and almost ridiculously fun, *Untouchable Girls* features interviews with the twin's parents, who are as dryly funny as their daughters, as well as archival footage of the sisters in their farm girl days leaping over fences and falling flat on their faces. But beneath the hijinks and quirky characters, the twins have coped with some truly hard situations, including being on the field at Hamilton in order to stop the Springbok tour of the South African rugby team. Fighting apartheid meant facing down 30,000 angry rugby fans as well as the riot squad. But it was Jools' diagnosis with breast cancer that proved one of their most difficult and hard won battles. They got through it together in inimitable Topp style.

Untouchable Girls captures the twins at their full-tilt greatest, a juggernaut of celebration and a first-class crowd pleaser.

People's Choice Documentary Award, 2009 Toronto International Film Festival

COMMUNITY PARTNERS



Your city. Your cars.

The Car Co-op has more than 230 vehicles around Metro Vancouver that you can book for an hour, a day, a week, as long as you like! Car sharing is the most economical and eco-friendly way of 'owning' a car.



Co-operativeAutoNetwork
all the car you need

 The Company Car®

info@car.coop ■ 604.685.1393 ■ car.coop

*supporting DOXA
since 1999*



*pioneering
economic & social
justice since 1976*

ccec
Credit Union

call us today

604.254.410 2250 Commercial Dr., Van. www.ccec.bc.ca



Dreamland

Þorfinnur Guðnason & Andri Snær Magnason, Iceland, 2009, 89 minutes

When they started filming, *Dreamland*'s directors could hardly have known that shortly before the film's release, the world would be facing the worst economic collapse since the 1930s and that Iceland's three major banks would be swallowed in its wake. Knowing that now, the audience has a broader lens with which to view this epic film about a small nation at a crossroads and its continuing struggle for independence.

What starts out as a massive project for economic development, ends with Iceland holding a huge debt and facing an uncertain future. How this story unfolds is told with great attention to detail in *Dreamland*, and is a lesson in how global economics works, or in this case doesn't work — in a way we can all understand.

Leading up to the country's greatest economic crisis, the government started the largest mega-project in its history. Alcoa, the world's largest aluminum company was looking for a location for a new smelter. Iceland decides to build the biggest dam in Europe to provide cheap electricity for their smelter, located in the rugged east fjords of the country. The plan is to turn wilderness into a massive system of hydro-electric and geothermal power plants with dams and reservoirs. The industry is highly energy intense as well as a heavy emitter of chemicals, which will put an unbearable strain on the country's resources.

This controversial matter goes largely unnoticed by the public until the industrial machine has started. Although most Icelanders are against the idea, many locals celebrate the idea of increasing investment and jobs in their region. They have been getting desperate, facing de-population as young people seek education and better jobs in the capital.

Stunning cinematography, sweeping over vast stretches of this wild and sparsely inhabited island, is combined with news footage and stories of back room politicking and the resistance. Many perspectives weigh in, including scientists, economists and farmers, giving a well-rounded picture of Iceland's struggle and transformation.

For anyone familiar with the thriving Icelandic music scene, it should come as no surprise that music plays a significant role in the film — Valgeir Sigurdsson's *Dreamland* score has just received a nomination at the 2010 Icelandic Film Academy Awards.

SCREENING PARTNER

ccec
Credit Union



CANADIAN FEATURES

Crude Sacrifice

Lawrence Carota, Canada, 2009, 52 minutes

The environmental and human catastrophe that goes by the name of the tar sands of Northern Alberta has wreaked havoc not only on the people who live in the area, but also on the very ecosystem itself. Soil, water and wildlife have all suffered the consequences of dirty oil production. Lawrence Carota's incendiary film, some three years in the making, is a searing indictment of government collusion with corporate interests, and a cri de coeur about the future of the planet.

With Canada largely replacing Saudi Arabia as the principal supplier of crude oil to the US, and demand for fuel spiraling ever upwards, large sections of Northern Alberta have become a veritable moonscape (the tar sands massive tailing ponds are visible from space). The effects of crude oil production on humans, however, have only recently been made clear with clusters of rare cancers occurring in remote Northern communities, water that is so laden with heavy metals it's not fit for human consumption and wildlife riddled with tumours. When Dr. John O'Connor reported his findings to the Alberta Health Board, he was accused of causing 'undue alarm' for merely stating that cancer rates in the communities he served were far outside the normal range. In some cases, more than 30% higher.

Andrew Nikiforuk (interviewed in the film), who has written extensively about the issue in his book *Tar Sands: Dirty Oil and the Future of a Continent*, states: "A business-as-usual case for the tar sands will change Canada forever. It will enrich a few powerful companies, hollow out the economy, destroy the world's third-largest watershed, industrialize nearly one-quarter of Alberta's landscape, consume the last of the nation's natural gas supplies, and erode Canadian sovereignty..." Even as the citizens of Fort Chipewyan and Fort McMurray protest on the lawn of the Alberta legislature, and an area the size of Florida is consumed, the juggernaut of corporate interests and profit rolls on. As research chemist Dr. Jeffrey Short says, the situation "ultimately will put the Exxon Valdez to shame, in terms of scale, once the full impact of the tar sands becomes known."

FILMMAKER IN ATTENDANCE

TRANSPORTATION PARTNER

Co-operativeAutoNetwork

COMMUNITY PARTNERS

DOC

Banyan Books



**BREAKFAST
TELEVISION**



Riaz Meghji

Dawn Chubai

Weekday Mornings @ 6am
www.BreakfastTelevision.ca



Citytv
Cable 13

*Diversity
Informed*



Mandarin Edition



Cantonese Edition



Punjabi Edition

OMNI News
Weeknights



OMNI
cable 8
www.omnitv.ca





CANADIAN FEATURES

Mighty Uke

Tony Coleman and Margaret Meagher, Canada, 2009, 79 minutes

Think of a ukulele and you probably imagine grass skirts and kitschy lyrics, but far from being just a Hawaiian novelty instrument, the uke has a rich history and has profoundly affected music around the world. *Mighty Uke* travels the world to discover an irreverent group of musicians who share one thing: a deep passion for an instrumental underdog.

Originally brought to Hawaii by Portuguese immigrants, the tiny instrument first captured the imaginations of the Hawaiian royal court in the 1880's. With the dawn of the radio broadcasting age, ukulele music owned the airwaves. Broadway produced ukulele musicals. Hollywood produced ukulele movie stars. The little instrument was so inexpensive and easy to play that by the early twenties the uke was the most popular instrument in the American home and the first musical voice for millions of children. Over the next thirty years the uke was number one, and then, with the rise of rock and roll guitar, faded into nerdy obscurity, until now.

In the internet age, the ukulele is making a comeback. Clubs and ensembles are sprouting up around the world, and a new generation is pulling their grandparents' ukes out of the closet, challenging our images of the humble ukulele. Ukes top the charts in Japan, Swedish punks thrash uke angst, California popsters serve it to ya ukulele style, and classical composers carefully pluck out music box sonatas. Even our own local kids in Langley are participating in what can only be labeled 'a ukolution'.

Mighty Uke explores why so many nations, cultures, ages and musical tastes are turning to the ukulele to express themselves, connect with the past, and with each other.

Classified for younger audiences. No membership required.



No Man's Land

Whether they're some of the last wild horses in North America roaming a largely untouched section of the Canadian Rockies, or rabbits existing within the margins of a major metropolis, animals have long been subject to the caprices of humans. *No Man's Land* explores the different tactics used by animals to survive in the bits of territory they have claimed for themselves.

Rabbit à la Berlin

Bartek Konopka & Piotr Rosołowski, Poland/Germany, 2009, 39 minutes

After WWII, when Berlin was effectively divided in two, caught in the middle, quite literally, were some rabbits. In the thin strip of land between East and West Germany, the rabbits found a temporary sanctuary. On either side, humans fought, struggled and died while the rabbits were content to merely exist in peace. Digging burrows between the anti-tank barriers, protected by armed guards, barbed wire fences and gun turrets, they flourished. Trust established over time blossomed, and like prisoners who have grown to love their cage, the rabbits became almost institutionalized. With little to do but reproduce, that is precisely what they did, and soon the 120km strip of no man's land was overrun. The rabbits even enjoyed a brief moment of fame (Fidel Castro and Nikita Khrushchev were some of their most famous visitors). But the idyll was not to last... When a few floppy eared types defected to the West, the East German Army declared war. Not unlike a fairytale, *Rabbit à la Berlin* unfolds at a calm, measured pace that is practically mesmerizing. Silent witnesses to human madness, the rabbits become a potent symbol of the folly of much of human history.

2010 Academy Award Nominee, Short Documentary

Wild Horses of the Canadian Rockies

Matt Embry, Canada, 2009, 46 minutes

The Ghost Forest in the Canadian Rockies is home to some of the last wild horses in North America. As one scientist notes, "The reason they're there, is there's no clear-cut logging, and no all-terrain vehicles." Far away from humans, the horses exist much like they did hundreds of years ago, when thousands of wild horses roamed North America. The drama of the stallion Crowfoot and his herd is given a particularly human slant, but as the film cycles through the seasons of birth and death, it's the horse's essential wildness that most endures.

COMMUNITY PARTNER





BUSINESS SOLUTIONS

for the arts and beyond

An award-winning boutique public relations firm with a proven track record for providing first rate media relations and marketing campaigns.

The Artsbiz Public Relations

325 - 309 W. Cordova Street
Vancouver, BC V6B 1E4

T. 604.685.5575 E. info@theartsbiz.com

Canadian icons



Canada goose:
came back into the
world in the 1960s,
after a period
of severe
population decline;
one of the great
success stories of
modern wildlife
management

Canada's *Geist*
magazine: came into
the world in 1990
after a ten-year
incubation period;
now the country's
top-selling quarterly
trove of fact, fiction,
photos, comix and
curiosa; one of the
great success stories
of modern magazine
publishing

Subscribe today!

1 year: \$19.99

geist.com/subscribe

Or call toll-free:

1-888-434-7834

(1-888-geist-eh)



1100 Granville St.
at Helmcken

604-681-EDGE (3343)
www.theedgeongranville.com

Bring in your ticket from the DOXA
Documentary Film Festival May 7-16,
2010 to receive 10% off your bill.



My Asian Heart

David Bradbury, Australia, 2009, 70 minutes

You might not know Philip Blenkinsop's name but chances are you have seen his frontline photographs. His work has appeared on the front cover of *Time Magazine* and his documentary art has been exhibited in countless galleries around the world. Philip's creative stomping ground is South East Asia, where he divides his time documenting current civilian uprisings and lesser-known wars.

In 1989 Philip left his comfortable life in Australia to pursue a photojournalism career in China. To his own surprise, he finds himself still there 20 years later, now trying to create a workspace in an impressively chaotic studio. This is where Oscar-nominated filmmaker David Bradbury catches up with him, and it is one of the rare times that we see Philip confined to the indoors. Unlike many of his journalist peers, Philip refuses to be corralled at a Hilton buffet and escorted to political hotspots. The majority of Philip's time is spent dodging teargas and rubber bullets as he ekes toward the epicentre of conflict and experiences the edges of human emotion.

In *My Asian Heart* we are also treated to some very calm and intimate moments with Philip, as he reflects upon the brutally honest and violent images he has witnessed. We follow him back to Australia where we meet his parents and see the strong family bond from where he draws strength and wisdom. We see Philip at his best and his worst in the days leading up to the massive protest that lead to the overthrow of the Nepalese monarchy. Little is left unsaid in this film that is sometimes difficult to digest, but serves to remind us that integrity still exists in the world of photojournalism.



Monica & David

Ali Codina, USA, 2009, 58 minutes

At a posh and romantic restaurant, Monica and David celebrate their first anniversary together. Rather spontaneously, David decides that the wait staff should sing a song in their honour. Monica is thrilled when servers oblige the slightly odd request and sing "Happy Anniversary To You" — and she should be. Surviving the first year of marriage is no small feat for anyone, but this duo has accomplished it with an additional challenge, they both have Down Syndrome.

Filmed through the loving lens of the bride's cousin, Ali Codina, *Monica & David* begins shortly before the wedding. A lot happens during their first year together; the pair relocates to a new home in a strange city and David is diagnosed as a diabetic. Interviews with family members show what a crucial role their two broad-minded mothers play in Monica and David's lives. Both of their biological fathers abandoned their wives and children within a year of their birth.

From its fairytale beginning, the film increasingly focuses in on humdrum everyday reality: from the importance of routine to the dilemmas experienced by close family members, who tend to be overprotective. The next step is to find jobs for the couple.

2nd Place in Audience Award, International Documentary Festival Amsterdam

FILMMAKER IN ATTENDANCE

PRECEDED BY:

TYING YOUR OWN SHOES

Shira Avni, Canada, 2009, 16 minutes

An animated, artful documentary that offers an intimate glimpse into the exceptional mindsets and emotional lives of four adult artists with Down Syndrome.

Golden Dove Award, 2009 International Leipzig Festival for Documentary and Animated Film

SCREENING PARTNER



COMMUNITY PARTNER



COMMUNITY PARTNER



20100k

DOXA has launched its **100 thousand for 2010** campaign. The goal of this campaign is to raise \$100,000 this year to support our festival programming, youth education programs and new initiatives.

For 10 years DOXA has been bringing powerful local and global stories to Vancouver audiences. Help us continue to bring compelling documentaries to you for another 10 years!

Help us expand the Connexions Youth Forum so young emerging filmmakers from all over BC can come to DOXA and be mentored by filmmakers and industry professionals. Help us introduce high school students to media literacy through the world of documentary.

Donate to the **100 thousand for 2010** campaign and receive a tax receipt. You can also opt to receive great donor benefits such as tickets and invitations to films and parties at next year's festival!

Please visit **www.doxafestival.ca** for more information and to learn how you can donate to **100 thousand for 2010**.



DOXA DOCUMENTARY
FILM FESTIVAL



SPOTLIGHT ON FRANCE

1929

William Karel, France, 2009, 104 minutes

“Those who cannot learn from history are doomed to repeat it.” George Santayana’s famous quote would seem to apply to most of Western culture at the moment: a fact that is given exhaustive examination in William Karel’s fiercely intelligent film *1929*. Divided into two different sections, the film details both the lead up to and the aftermath of 1929, the year of the fabled Black Thursday, a stock market crash that had suicidal stockbrokers raining from the sky.

The rash of leaping stockbrokers turned out to be an apocryphal story, although many of the events uncovered in Karel’s film are even more staggering because they are, in fact, true. Prior to the collapse of Wall Street, the American economy was booming, the manic energy of the Jazz Age, typified by flappers frantically dancing the Charleston, was matched by a consumerist frenzy with the newly emergent middle class buying goods and playing fast and loose with the stock market. “The crisis of 1929 was like the perfect storm, in which all these improbable things came together in the wrong time in the wrong way,” says one of the film’s interviewees.

The late great Howard Zinn, Nobel-winning economist Joseph Stiglitz and a wealth of other thinkers and writers weigh in, drawing explicit connections between then and now. Some of the darkest episodes in American history beggar belief. When asked to route the Bonus Army (World War I veterans and their families who had set up camp on the White House lawn demanding the early release of their benefits), General Douglas MacArthur and George S. Patton, along with the 12th Infantry and six battle tanks, attacked the veterans and their wives and children with gas, bullets and fixed bayonets. Many people were killed and wounded including a number of children who were bayoneted by American soldiers. The correlation between political extremes and economic hardship, that arguably gave rise of the Nazi party in Germany, make the rise of right wing demagogues such as Glen Beck in the US, not only disturbing but potentially disastrous.

An important and often riveting film, *1929* uncovers the lessons of the past, applied to the present, while asking hard questions about the future, not only of the US, but of the entire world.

**Beauty Refugee**

Claudia Lisboa, Sweden, 2009, 58 minutes

If Naomi Wolf was writing *The Beauty Myth* today, it is likely she would dedicate a chapter to the Lisboa family. To them, plastic surgery is nothing short of a birthright.

Early in this personal documentary Claudia Lisboa jokes that she is a beauty refugee. Almost ten years ago she fled her Brazilian homeland to escape intense family pressure to go under the knife. When she returns to Brazil for the first time, the comedy turns into horror. Her parents and siblings are barely recognizable to her as a result of their countless face-lifts and age defying treatments. Plans are being made for the youngest member of the Lisboa clan; the four-month-old girl is promised a boob job, a new nose, and a perfect body. Claudia is spared no bluntness when her loved ones tell her she is in urgent need of Botox and breast augmentation.

It all started when her brother graduated from medical school and decided to specialize in plastic surgery. Before he had even finished his exams, his relatives were lining up for free tummy tucks and lip enlargements. Of the thirty relatives he has operated on, only Claudia and her brother-in-law have dared to look this gift horse in the mouth. As a distressed Claudia starts to campaign against her family’s odd obsession, the thirty-year-old unearths a history of depression and dysfunction. Finally, she is forced to look beyond the cosmetic cover and address the gaping wounds that lie beneath.

PRECEDED BY:

52 PERCENT

Rafal Skalski, Poland, 2009, 20 minutes

A gripping and gorgeously shot cinema-verite film about the extraordinary measures it takes to be accepted into the Russian Ballet Academy.

FILMMAKERS IN ATTENDANCE

COMMUNITY PARTNER



ALL THE BEST FOR THE
**2010 DOXA DOCUMENTARY
FILM FESTIVAL**

from all of the Lawyers and Staff
at the Vancouver Office of

Goodmans

STEVE ROBERTSON

355 Burrard Street, Suite 1900

Vancouver, BC V6C 2G8

Telephone: (604) 682-7737

Fax: (604) 682-7131

www.goodmans.ca



Enemies of the People

Rob Lemkin and Thet Sambath, UK / Cambodia, 2009, 93 minutes

On September 19, 2007, Nuon Chea (known as Brother Number Two, second in command to Pol Pot in the Khmer Rouge) was arrested and charged with war crimes. For more than five years prior to Chea's arrest, a journalist named Thet Sambath had been visiting the old man, trying to understand how the Khmer Rouge had decided to kill more than two million Cambodians, the so-called "Enemies of the People." Among the millions lost to the killing fields were most of the members of Thet Sambath's own family.

Sambath and Rob Lemkin's film bears remarkable witness to one of the greatest atrocities of the 20th century by going straight to the people who ordered the killing done and to those who actually carried out the unspeakable level of atrocity. Against the powerful beauty of the Cambodian countryside, Thet interviews the men who were charged with murdering countless men, women and children. Mostly illiterate farmers and ordinary foot-soldiers, they helped turn their own country into a virtual Golgotha, filled with unmarked mass graves.

There is a startling immediacy to this film that is almost difficult to endure at times. As Thet listens carefully and impassively to stories of people begging for their lives and the stench of blood seeping into one man's hands, the lingering traces of these men's actions emerge in their haunted eyes. The scope of what took place in the killing fields has long eluded understanding simply because it is too large and too terrible to contemplate. Here is where Thet Sambath does something remarkable: by rendering the events of history on a personal, even intimate scale, he makes Cambodia's darkest horror somehow, if not more bearable, at least less overwhelming. In an interview about the film's intent Sambath explained: "Some may say no good can come from talking to killers and dwelling on past horror, but I say these people have sacrificed a lot to tell the truth. In daring to confess they have done good, perhaps the only good thing left. They and all the killers like them must be part of the process of reconciliation if my country is to move forward."

Special Jury Prize for Documentary, Sundance World Cinema

COMMUNITY PARTNER



CANADIAN FEATURES / JUSTICE FORUM

The Experimental Eskimos

Barry Greenwald, Canada, 2009, 70 minutes

"I don't regret the experience, but I have never recovered from it either."
— Zebedee Nungak

The Experimental Eskimos documents an extraordinary attempt at social engineering, undertaken by the Canadian government. In 1962 and 1963, three 12-year-old Inuit boys were separated from their families in the Arctic and sent to Ottawa to live with white foster families and be educated in Ottawa public schools.

Federal government officials called the children "an experiment." The three boys — who had scored very highly on IQ tests — were relocated, it was said, with the tacit approval of their parents and with the best of intentions. The idea was to see how the brightest young Inuit would fare in the competitive white man's world and to prepare them for leadership positions in their communities. The boys and their families were not aware that they were participants in an attempt to see how easily Inuit children could be assimilated.

The bureaucrats did not anticipate the outcome. All three went on to become activists and leaders of their people and a thorn on the side of the government that had brought them South. Peter Ittinuar of Rankin Inlet was the first Inuk Member of Parliament. Zebedee Nungak of Saputilligait, Quebec became president of the Inuit-owned economic and political organization, Makivik, and Eric Tagoona of Baker Lake was president of the Inuit Tapirisat of Canada — the first Inuit political lobbying organization.

The battles they fought and won were instrumental in the establishment of Aboriginal rights in Canada and led to the creation of Nunavut — the world's largest self-governing Aboriginal territory. But it all came at a great personal price. They were deprived of their parents, their language, and their culture.

The Experimental Eskimos reunites Peter, Zebedee and Eric to reflect upon the profound impact that this assimilation attempt had on their lives. Directed by Palme d'Or Award-winning filmmaker Barry Greenwald and produced by Emmy Award-winning Peter Raymont, the film features a wealth of forgotten archival footage, family photos and government documents. *The Experimental Eskimos* is the untold story of how an experiment in social engineering changed not only three boys, but a nation.

FILMMAKER IN ATTENDANCE

Discussion to follow



TERRA MADRE



MY UNCLE BLUEY



MIGHTY UKE

FRIDAY MAY 7

7:30 PM ■ G7 [PAGE 19]

Terra Madre

Ermanno Olmi, Italy

FOLLOWED BY OPENING NIGHT PARTY

SATURDAY MAY 8

12:00 PM ■ PC [PAGE 25]

You Cannot Start Without Me

Allan Miller, USA

12:00 PM ■ VT [PAGE 25]

Mine

Geralyn Rae Pezanoski, USA

2:00 PM ■ PC [PAGE 27]

American Radical

David Ridgen and Nicolas Rossier, Canada

2:00 PM ■ VT [PAGE 27]

Bananas!*

Fredrik Gertten, Sweden

4:00 PM ■ PC [PAGE 29]

Cooking History

Peter Kerekes, Slovakia / Czech Republic / Austria / Finland

4:30 PM ■ VT [PAGE 29]

CBQM

Dennis Allen, Canada

6:30 PM ■ PC [PAGE 31]

P-Star Rising

Gabriel Noble, USA

6:30 PM ■ VT [PAGE 31]

The Topp Twins: Untouchable Girls

Leanne Pooley, New Zealand

8:30 PM ■ PC [PAGE 33]

Dreamland

Þorfinnur Guðnason and Andri Snær Magnason, Iceland

8:30 PM ■ VT [PAGE 33]

Crude Sacrifice

Lawrence Carota, Canada

SUNDAY MAY 9

12:00 PM ■ PC [PAGE 35]

Mighty Uke

Tony Coleman and Margaret Meagher, Canada

12:00 PM ■ VT [PAGE 35]

NO MAN'S LAND:

Rabbit à la Berlin

Bartek Konopka and Piotr Rosołowski, Poland / Germany

Wild Horses of the Canadian Rockies

Matt Embry, Canada

2:00 PM ■ PC [PAGE 37]

My Asian Heart

David Bradbury, Australia

2:00 PM ■ VT [PAGE 37]

Monica & David

Ali Codina, USA

[WITH **TYING YOUR OWN SHOES**, SHIRA AVNI, CANADA]

3:30 PM ■ PC [PAGE 39]

1929

William Karel, France

4:00 PM ■ VT [PAGE 39]

Beauty Refugee

Claudia Lisboa, Sweden

[WITH **52 PERCENT**, RAFAL SKALSKI, POLAND]

6:30 PM ■ PC [PAGE 41]

Enemies of the People

Rob Lemkin and Thet Sambath, UK / Cambodia

6:30 PM ■ VT [PAGE 41]

The Experimental Eskimos

Barry Greenwald, Canada

9:00 PM ■ PC [PAGE 47]

Music from the Moon

Carsten Christochowitz, Christian Hund and Uwe Wältring, Germany

9:00 PM ■ VT [PAGE 47]

The Rainbow Warriors of Waiheke Island

Suzanne Raes, Netherlands

MONDAY MAY 10

1:00 PM ■ PC [PAGE 49]

The Healing Lens

Michelle Derosier, Canada



3:00 PM ■ PC [PAGE 49]

Shelter in Place

Zed Nelson, USA

[WITH **TEXAS GOLD**, CAROLYN SCOTT, USA]

6:30 PM ■ VT [PAGE 51]

BAS! Beyond the Red Light

Wendy Champagne, Canada

7:00 PM ■ PC [PAGE 51]

Buffy Sainte-Marie: A Multimedia Life

Joan Prowse, Canada

[WITH **THE DELIAN MODE**, KARA BLAKE, CANADA]

9:00 PM ■ PC [PAGE 53]

No Fun City

Melissa James and Kate Kroll, Canada

9:00 PM ■ VT [PAGE 53]

Male Domination

Patric Jean, Belgium / France

TUESDAY MAY 11

1:00 PM ■ PC [PAGE 55]

Six Miles Deep

Sara Roque, Canada



3:30 PM ■ PC [PAGE 55]

Suddenly Sami

Ellen-Astri Lundby, Norway

[WITH **CEDAR AND BAMBOO**, KAMALA TODD & DIANA LEUNG, CANADA; AND **MY UNCLE BLUEY**, BRITT ARTHUR, AUSTRALIA]

6:30 PM ■ PC [PAGE 57]

The Erectionman

Michael Schaap, Netherlands

[WITH **FROM BURGER IT CAME**, DOMINIC BISIGNANO, USA]

6:30 PM ■ VT [PAGE 59]

Cameroon: Coming Out of the Nkuta

Céline Metzger, France

[WITH **COVERED**, JOHN GREYSON, CANADA]



COOKING HISTORY



DREAMLAND



THE TOPP TWINS: UNTOUCHABLE GIRLS

TUESDAY MAY 11 CONTINUED

8:00 PM ■ PC [PAGE 57]

Orgasm Inc.

Liz Canner, USA

8:30 PM ■ VT [PAGE 59]

Pax Americana and the Weaponization of Space

Denis Delestrac, France / Canada

WEDNESDAY MAY 12

1:00 PM ■ PC [PAGE 61]

A Sea Change

Barbara Ettinger, USA



3:30 PM ■ PC [PAGE 61]

Art in Action

Magnus Isacsson and Simon Bujold, Canada

6:30 PM ■ PC [PAGE 63]

Chemo

Paweł Łozinski, Poland

[WITH **MOTHER**, MICHAŁ STAJNIAK, POLAND; AND **WHERE THE SUN DOESN'T RUSH**, MATEJ BOBRIK, CANADA]

6:30 PM ■ VT [PAGE 63]

Journey's End

Jean-François Caissy, Canada

[WITH **NE LE DIS PAS**, JANI BELLEFLEUR-KALTUSH, CANADA]

8:30 PM ■ PC [PAGE 65]

Nemesis

Erlend E. Mo, Norway

9:00 PM ■ VT [PAGE 65]

The Children of the Commune

Juliane Großheim, Germany

THURSDAY MAY 13

1:00 PM ■ PC [PAGE 67]

Ghosts

Morvay Samaré, Canada



3:00 PM ■ PC [PAGE 67]

Thomas Riedelsheimer in Conversation

THURSDAY MAY 13 CONTINUED

6:00 PM ■ PC [PAGE 68]

The Referees

Yves Hinant, Belgium

7:00 PM ■ VT [PAGE 69]

Fleeting Memory

Amaury Brumauld, France

[WITH **MUM**, ADELHEID ROOSEN, NETHERLANDS]

8:00 PM ■ G7 [PAGE 21]

Bloodied But Unbowed

Susanne Tabata, Canada

9:00 PM ■ PC [PAGE 69]

Eyes Wide Open – A Journey Through Today's South America

Gonzalo Arijon, France

FRIDAY MAY 14

2:00 PM ■ PC [PAGE 71]

Sin by Silence

Olivia Klaus, USA

[WITH **NAMRATA**, SHAZIA JAVED, CANADA]

4:30 PM ■ PC [PAGE 71]

When the Mountain Meets its Shadow

Alexander Kleider and Daniela Michel, Germany

6:30 PM ■ PC [PAGE 73]

The Sari Soldiers

Julie Bridgman, USA

6:30 PM ■ VT [PAGE 73]

The Mirror

David Christensen, Canada

8:30 PM ■ PC [PAGE 75]

Disco and Atomic War

Jaak Kilmi, Estonia

9:00 PM ■ VT [PAGE 75]

A Mountain Musical

Eva Eckert, Austria

[WITH **LEAVENWORTH, WA**, HANNES LANG, GERMANY]

SATURDAY MAY 15

12:00 PM ■ PC [PAGE 77]

Africa Rising

Paula Heredia, Kenya / Mali / Somalia / Tanzania

12:30 PM ■ VT [PAGE 77]

Small Wonders

Tally Abecassis, Canada

[WITH **VOLTA**, RYAN MULLINS, CANADA]

1:30 PM ■ PC [PAGE 79]

Reclaiming Rights

Brishkay Ahmed, Canada

[WITH **THORNS AND SILK**, PAULINA TERVO, UK / PALESTINE]

2:00 PM ■ VT [PAGE 79]

Motherland

Jennifer Steinman, USA

4:00 PM ■ PC [PAGE 81]

Anatomy: Muscle, Skin, Heart

Natasha Gadd, Rhys Graham and Amy Gebhardt, Australia

4:30 PM ■ VT [PAGE 81]

Osadné

Marko Skop, Slovakia

[WITH **BYE BYE NOW**, AIDEEN O'SULLIVAN AND ROSS WHITAKER, IRELAND]

7:30 PM ■ G7 [PAGE 23]

Saint Misbehavin':

The Wavy Gravy Movie

Michelle Esrick, USA

FOLLOWED BY CLOSING NIGHT PARTY

SUNDAY MAY 16

TBA – There will be six repeat screenings of films that sell out during the festival.

Check www.doxafestival.ca for the latest updates.

PROGRAM SUBJECT TO CHANGE.

G7 Empire Granville 7 Theatre – 855 Granville Street

PC Pacific Cinémathèque – 1131 Howe Street

VT Vancity Theatre – 1181 Seymour Street

THE MISERY TOUR: Can bad news be turned into good deeds?

Essay by Shari Kizirian

A poster advertising the 2009 It's All True Documentary Festival, held March 25 – April 5 in São Paulo, Brazil, claims that popcorn “goes good” with documentaries too. Anyone who has laid out \$20+ at the multiplex and munched through a buttered bucket during *The Dark Knight* would view this enticement with the same scepticism as any denizen of the dusty, last aisle at the video store. A king-sized bag of M&Ms with your copy of *Darwin's Nightmare*? I don't think so. This is no less true for those queuing up at It's All True's free screenings of international and Brazilian documentaries. A baby is abandoned by his drunken father, who is discovered to have repeatedly sodomized his infant son in Kim Longinotto's *Rough Aunties* (2008). Images of Buddhist monks beaten by battalions of police are captured on cell-phone cameras aimed steps away from the violence in Anders Østergaard's *Burma VJ: Reporting from a Closed Country* (2008). Native populations are massacred in a land grab by unscrupulous Amazon *fazendeiros* in Vincent Carelli's *Corumbiara* (2009). A mother of eleven mixes water and sugar as a regular meal for her children in José Padilha's *Garapa* (2009). Popcorn? The only popcorn I consumed was to quell stomach pangs between back-to-back screenings.

An excavation of an ugly footnote in Brazil's recent history, Chaim Litwak's *Cidadão Boilesen* (2009), winner of the festival's Brazilian competition, is another entry in the growing catalogue of left-leaning films about the Brazilian military dictatorship. Documentaries such as *Hércules 56* (Silvio Da-Rin, 2006) and *Condor* (Roberto Mader, 2007) scrutinise the era, while films ostensibly on other subjects, including *João: The Brain Behind the Game* (André Iki Siqueira and Beto Macedo, 2007), about a beloved soccer

coach, and recent documentaries about singers Caetano Veloso and Simonal, inevitably address the dictatorship's consequences, which permeate political, economic, and cultural life in Brazil to this day. These films give a public airing to the crimes and grievances that the 1979 Amnesty Laws swept under the rug and perhaps explain why the era remains magnetic subject matter for documentary makers and art-house audiences.

Henning Albert Boilesen was a Dutch national who settled in Brazil and became the CEO of Ultra Group and an enthusiastic supporter of the generals who reigned from 1964 to 1985. He not only raised significant funds for Operation Bandeirante (OBAN), which hunted, tortured, and killed left-wing militants, but he also frequently dropped by OBAN headquarters for random torture sessions, occasionally taking part. Expertly handling a barrage of information, director Litwak juxtaposes contradictory testimonials to revelatory effect, using an upbeat musical score and a rapid editing style to provide a cathartic experience for survivors of the repressive regime—and an infuriating one for the regime's supporters.

Put on a hit list by left-wing militants, Boilesen was eventually gunned down in 1971. When the former archbishop of São Paulo says in the film that he had refused to give Boilesen a Catholic service nor would he mention his name in church, the audience gave out a collective whoop. When Boilesen's son asserts that his father's murder is just one more un-prosecuted crime, a 20-something sitting in front of me exhaled a controversial, “I agree.” Director Litwak told me in an e-mail interview that he hoped his film would generate “new inquiries into this period. [...] Above all [...] the release of



Henning Albert Boilesen and his second wife Candida in Chaim Litwak's *Cidadão Boilesen*

official documents, [which] is fundamentally important for any type of serious debate to take place.”

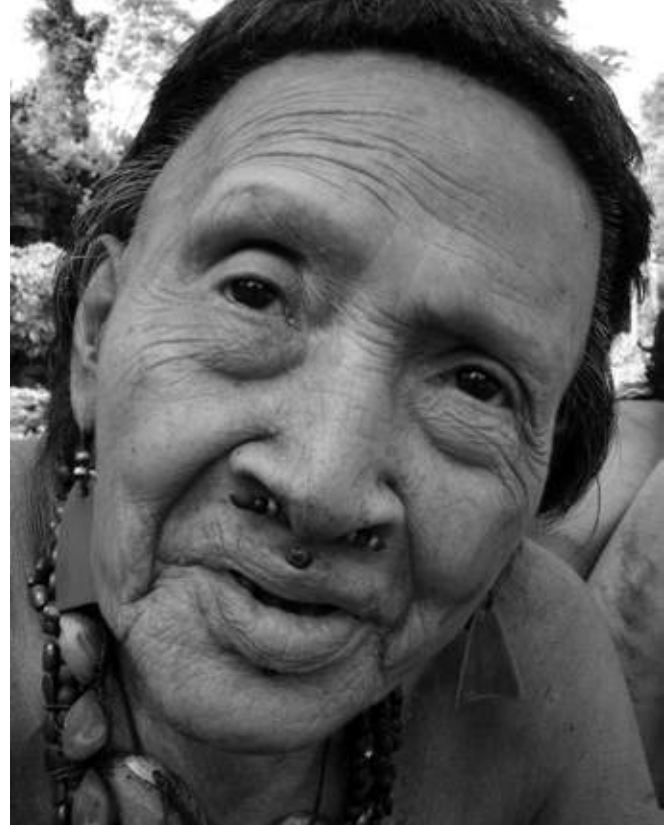
Among the many preoccupations of activist filmmakers is the ability of their works to have a positive impact or even to instigate change. At It's All True's parallel documentary conference, director Avi Mograbi fielded a question about his films, 100 percent dedicated to the Israeli-Palestinian conflict. Listing a host of Israeli writers, filmmakers, and intellectuals who have tried and failed to influence the government to make peace with Palestine, the questioner asked Mograbi what should be done. “I was going to ask you,” he responded. “I came here hoping you would know.”

In his 2008 musical-slash-documentary *Z32*, which screened as part of a tribute to the Israeli director, Mograbi sings a song about his willingness to protect an Israeli soldier involved in a war crime. When asked by another audience member if he had received any threats, dealing as he does with such explosive political material, Mograbi responded, “I wish I would get one angry letter.” Beyond the glibness, his implication was that no one is paying attention, even if they see his films. He mentioned Ari Folman's acclaimed *Waltz with Bashir* (2008), explaining that coverage of the film in Israel addressed only “safe” topics like the innovative animation and the well-being of Israeli soldiers. The efficacy or morality of the government's policy toward its neighbours was never mentioned. “Israel is not ready, I guess,” he said.

Among the many preoccupations of activist filmmakers is the ability of their works to have a positive impact or even to instigate change.

Vincent Carelli's *Corumbiara*, another of six domestic competition films, tackles the issue of Brazil's own population of displaced peoples. Through his production team at Video Nas Aldeias, Carelli has been shedding light on indigenous issues for more than 20 years, giving tribes the tools to share their own stories. In the mid-'80s, he captured footage of a native tribe that had never before encountered white people. The video of astonished Indians aired at the time as a segment on a popular newsmagazine program, *Fantástico*. In *Corumbiara*, Carelli returns to this material, exploring it in-depth.

Alongside a representative of FUNAI (Fundação Nacional do Índio), Carelli enlists members of the Canoê people to gather evidence of a massacre that took place in 1987 and to document the existence of another threatened tribe. The true subject of the film becomes the steady attrition of native populations and how all efforts to prevent it, including the filmmakers' at documenting them, contribute to their demise. In one remarkable sequence, Carelli lets the camera run while Tiramantu speaks at length in her own language. He wisely refrains from imposing explanatory voiceover, subtitles, or a musical soundtrack as we watch the last of this tribe transform before our eyes.



Ururu of the Akuntsu tribe in Vincent Carelli's *Corumbiara*

The 35mm *Garapa*, another Brazilian competition entry, comes from José Padilha, whose 2007 fiction feature *Tropa de Elite*, about the licensed-to-kill police force that terrorizes Rio de Janeiro's shantytowns, scandalised critics when it won the Golden Bear at 2008's Berlin Film Festival. Not one to shy away from difficult or complex subject matter, Padilha has explored the socio-economic roots of violent crime in 2002's *Bus 174* (directed with Felipe Lacerda) and the human costs of deforestation in 1999's *The Charcoal People* (Nigel Noble), which Padilha both scripted and produced. In *Garapa*, he has left behind the cinematic flashiness of *Tropa de Elite* and made a quiet tragedy in austere black and white, following three families as they face life in poverty.

Hard-as-pebble beans are served up as the one meal of the day in Brazil's burning north-eastern *sertão*. The mother of three from a slum on the outskirts of the city refuses to leave her alcoholic husband who we begin to suspect abuses one of the girls. Another mother is ineligible for state aid as she cannot supply the proper documents. Meanwhile the adults use cigarettes and *cachaça* to suppress their own hunger. The movie bristles with the unspoken question of birth control until, two-thirds in, Padilha finally asks.

After the screening, Padilha told the festival audience he had intended to make a purely direct-cinema documentary. While shooting, however, he could not help but violate the form's protocols by addressing his subjects from behind the camera. Padilha also stepped in behind the scenes, taking one child on a desperately needed visit to the dentist and sending money periodically to the families. And for the millions of others in Brazil going hungry? Padilha urged support of a pending constitutional amendment that would leave the government vulnerable to lawsuits for ignoring its starving. How can audiences know this when he's not around for post-screening discussions? “In my experience, the people who are going to help don't require a message at the end of the movie,” Padilha told me in a later interview. “They are going to get on the Internet and find out on their own.”

continued on next page



Garapa, by José Padilha, takes its title from the mix of sugar and water mothers give to their children in lieu of food.

Billing docs as entertainment may be one way to get “eyeballs,” but high ticket sales among the popcorn-munching crowd is not necessarily the goal of documentary makers looking to provoke change. Sure, few would turn down the audiences that Michael Moore has grown over the years. Even more would settle for earning a decent living. Most are simply pleased to reach their targeted audience—no small feat. Yet my guess is every last one would prefer seeing their films make a difference than attract record numbers, not remotely the same thing.

At another conference panel, veteran Brazilian filmmaker Orlando Senna shared his memories seeing Santiago Álvarez's *Now!* (1968). A montage of still images from the struggle for Civil Rights in the U.S., the seven-minute film is edited to the recording of Lena Horne's eponymous song, which the singer gave to Álvarez after it was banned from U.S. airwaves. Senna described watching the film in the late '70s in Salvador, Bahia, with someone “looking through a little window to see if the police were coming.” Álvarez, the Cuban revolution's leading director, always avoided the documentary label, preferring to call himself a “news pamphleteer,” implying that his films could not only be put together quickly and cheaply but could also be distributed with the ease of a pamphlet handed out on the street.

With the digital age upon us, many have hoped that the Internet might become the equivalent of the street corner, where Senna imagined an interactive media landscape replacing the old paradigm of “one film for millions to watch” with “millions choose your film to watch.” But whatever the technology, to be effective that pamphlet still must be read, and the mind that reads it moved to act. When we're gliding through this new and improved cybersphere and a message powerful enough to awaken our innermost activist flits across our screen, let's hope our fingers aren't so greasy from eating all that popcorn that they slip off the mouse before we can click through and do some good.

AUTHOR BIOGRAPHY

Shari Kizirian has written extensively on independent, silent-era, and world cinema. She currently lives in Rio de Janeiro, Brazil.

The original version of this article was published in the online journal *Senses of Cinema*.



Suite 103 - 2339 Columbia St.
Vancouver BC V5Y 3Y3

**Audio Post Services
for Television & Film**

www.themixroom.tv



DOC BC congratulates all
the BC filmmakers at DOXA!

Join DOC today!

For information on the benefits
of membership, please visit

docbc.org



Music from the Moon

Carsten Christochowitz, Christian Hund and Uwe Wältring, Germany, 2009, 92 minutes

In 2006, international theatre group Hypno Theatre set out on a tour of Iceland and Greenland. Their show, based on stories and songs from around the globe, introduces different cultures to children, emphasizing the importance of their own cultural heritage in the world. Songs and stories from each culture are added with each country the show visits. *Music from the Moon* documents the group's journey through Arctic landscapes and their interactions with children and teachers as well as encounters with Icelandic and Greenlandic artists.

Although the goal is entertaining children, the tour becomes much more. In Iceland, they discover a country where there are seemingly no limits to musical creativity. This small country is home to an amazingly large number of internationally renowned artists and what starts as a theatre tour quickly grows into a mutual musical communion. Along with startling scenic images of the Arctic, the film highlights collaborative concerts with musicians from both countries.

The political and social aspects of culture differ greatly between the two countries. In Iceland the group is visiting as part of the project "Music for Everybody," which gives school kids access to cultural activities as a regular part of curriculum. As a result, Icelandic children regard musical creativity as part of their everyday lives.

In Greenland, the performers come face-to-face with another culture — one that suffers the great loss of the Inuit cultural identity, due to Danish rule. In stark contrast to the lively music scene in Iceland, here it becomes clear how colonialism has distanced the indigenous population from its own culture. However, young Greenlandic musicians are beginning to sing in their own language and rediscover their roots.

The members of Hypno Theatre are originally from India, the Czech Republic, Iceland, Britain and Germany, and bring their own cultural influences to the performances.

Look forward to exceptional concerts and personal moments with Emilíana Torrini, Benni Hemm, Dagur Kári, members of the band Múm and other stars of the Icelandic and Greenlandic musical scenes.

NORTH AMERICAN PREMIERE

COMMUNITY PARTNER



The Rainbow Warriors of Waiheke Island

Suzanne Raes, Netherlands, 2009, 89 minutes

On July 10, 1985, the Rainbow Warrior, flagship of Greenpeace, was bombed by the French Secret Service, killing photographer and crew-member Fernando Pereira. The attack was a response to the Greenpeace campaign against nuclear tests on Mururoa Atoll in the South Pacific, a campaign that was having an immense impact on public opinion.

Twenty-five years later, 6 members of the original Rainbow Warrior crew are now living in a harmonious community on Waiheke Island, New Zealand. For the 6 activists the bomb was a turning point in their lives. Susi, who once signed the purchase of the Rainbow Warrior, wrote a book about her life. Henk built his own boat. Engineer Hanne retired in an ecovillage. Deckhand Bunny became Director of Greenpeace New Zealand. Martini, the proud navigator, became a family man and tries to control his anger by taking pills. Rien, the ship's cook tries to make ends meet by making jams. All of them continue in their own way to work for the preservation of the planet. In this film, they recall the beginnings of the Rainbow Warrior and how with Dutch money and a huge volunteer effort, they transformed a rusty old ship into the symbol of environmental activism.

At first, few of those involved were conscious of the dangers they would expose themselves to and what a huge impact their campaigns would have, but fortunately for the records and this film, all of their endeavours were filmed. The vessel's first mission in 1978 was to take on an Icelandic whaling fleet. Dramatic pictures of the Greenpeace rubber dinghy under harpoon attack are seen around the world; a heavy setback for the whaling industry. Numerous missions follow against seal hunting and chemical and radioactive waste dumping.

In the 1980s, the Rainbow Warrior returns to the origins of Greenpeace — the peace movement — and heads for the French nuclear testing area in the Pacific Ocean. The initial task on the voyage was evacuating 320 Marshall Islanders, ravaged by fall-out from US Nuclear tests 31 years earlier. The incredible rescue is recorded and those archives as well as a plethora of other archival scenes are contained in the film. They include shocking images of the consequences of the French nuclear tests, action-packed footage of brave little rubber boats harpooned by whalers and joyous home movies that bear witness to the exceptional sense of camaraderie that existed on the legendary ship.

SCREENING PARTNER





Knowledge is a powerful tool.

Research, analysis and solutions for social, economic and environmental justice.



CCPA

CANADIAN CENTRE
for POLICY ALTERNATIVES
BC Office

www.policyalternatives.ca

Make an Impression

Emily Carr Continuing Studies
offers short courses and
certificate programs in fine art,
design and dynamic media.
Summer registration open now.



emily carr
university of art + design

VISUAL ARTS :: DESIGN :: DYNAMIC MEDIA
PROFESSIONAL DEVELOPMENT

ecuaad.ca/cs 604 844 3856





The Healing Lens

Michelle Derosier, Canada, 2009, 47 minutes



In 2007, filmmaker Michelle Derosier released her dramatic film *Seeking Bimaadiziwin*, a fictionalized but realistic depiction of the struggles of First Nations youth dealing with depression, suicide and racism. After auditioning hundreds of young people, Michelle assembled a stunning cast of first-time actors from around Northwestern Ontario. Intended to spark discussion about these critical issues, *Seeking Bimaadiziwin* went on to win numerous awards including Best Live Action Short Film at the 32nd Annual American Indian Film Festival in San Francisco.

After working with the young “actors” on the film, Derosier decided she wanted to work with them further; this time to make a documentary about their real lives. That is how she came to make *The Healing Lens*, a film about the healing power of art and culture, and the resiliency of First Nations youth.

During the filming of *Seeking Bimaadiziwin*, it was discovered that each of these talented youth actually shared deeply personal connections to the script and had been touched by many of the same issues they were acting out in the film. As they played these roles, they began to find their own strength and take charge of their own paths toward the future.

Brittany Angeconeb, only 15 when she acted in the first film, is an athlete and North American Indigenous Games medalist and was awarded the Keewaywin Award for Youth Leadership and Community Involvement in 2007. Brent Achneepineskum has become a traditional drummer and has travelled extensively with the ‘Little Bear Singers’. He has plans to further his education and become a social worker. Candace Twance is currently attending Lakehead University in the Visual Art Program. She is primarily a painter, and her works have been exhibited in numerous settings. Krysten Flett plans to pursue a career in nursing.

By listening to their moving stories and witnessing their powerful transformations, we are inspired by the strength and possibility of young people to heal themselves and their communities. Youth like Brittany, Brent, Candace and Krysten can show us all the way.

FILMMAKER IN ATTENDANCE

Classified for younger audiences. No membership required.

COMMUNITY PARTNERS



JUSTICE FORUM

Shelter in Place

Zed Nelson, USA, 2009, 48 minutes

It is the vast, sprawling complexes of oil refineries and petro-chemical plants that help make the Texan economy one of the biggest in the world. But does the wealth come at too high a price to the local community?

The idea for a documentary film about communities living in the shadow of the Texan petro-chemical industry first came to photojournalist Zed Nelson after he had worked on a cover story for UK *Observer* magazine. He had spent a month documenting the scale of industry emissions and the social conditions resulting from the priorities of a wealthy pro-industry state.

Texan industries are legally permitted to release millions of tons of toxic pollutants into the air each year, plus thousands of tons more in ‘accidental’ or ‘unscheduled’ releases. When these incidents happen, local residents are told to stay in their homes and tape up their windows and doors. This procedure is called ‘Shelter in Place.’

Communities living on the fenceline of Texan industry are usually poor, African American and feel powerless to protest. But when their houses stink, their children get sick and they’re forced to stay indoors during the hot Texas summer, some decide to rise up and take industry to court.

Beautifully photographed by Nelson, the film has a rich southern blues soundtrack featuring Blind Willie Johnson. *Shelter in Place* is a powerful and emotionally engaging portrait of a fenceline community who share their neighbourhood with some of the largest refineries in the world and fight to find their voice.

NORTH AMERICAN PREMIERE

PRECEDED BY:

TEXAS GOLD

Carolyn Scott, USA, 2005, 21 minutes

Diane Wilson, a 4th generation fisher, took on petro-chemical industry giants when she discovered her small Texas county was named most toxic place in America. Witness to the mass die-off of dolphins along the Gulf Coast and the death of her once thriving fishing community, Diane took action. *Texas Gold* recounts the civil disobedience that made her Public Enemy #1 to the industries that spill toxins into our air, soil and water. *Best Documentary, New York City Short Film Festival 2005*

Discussion to follow.

SCREENING PARTNER





“Health is a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity.”

Constitution of the World Health Organization

Building Healthy Communities



B.C. Government and Service Employees' Union



For information on joining the BCGEU call 1-800-667-1103



CANADIAN FEATURES

BAS! Beyond the Red Light

BAS! Au delà du Red Light

Wendy Champagne, Canada, 2009, 77 minutes

How can you create a future from a past that dares not be told?

In *BAS! Beyond the Red Light*, 13 young girls who were sold and then rescued from Mumbai's infamous network of gated brothels, confront the inner and outer perils of life and reveal their very personal story inside the big business of child trafficking.

The film explores the lesser known issue of rehabilitation and reintegration of the exploited girls from the children's point of view. The story moves between gated brothels and guarded dormitories to a rehearsal studio where the girls practice bhangra dance moves learned from lazy afternoons in front of the dormitory television. The thread running through the film is a dance therapy program that the girls attend, facilitated by a Quebec choreographer. Aided by a translator, the choreographer is working with the girls to create a music video to get their story out to the rest of the world. The dance therapy program helps build the girls' self-esteem and offer them the possibility of a future, different from the trauma they've experienced in their short lives. Although the choreographer's therapeutic skills are not ideal, over the course of the film we get to see the girls transition from timid, angry or occasionally bored kids to loud, laughing and confident teenagers.

Shot over the course of three and a half years and beautifully photographed by cinematographer Katerine Giguere, the film captures the extraordinary beauty and honesty of the girls and juxtaposes this against the volatile backdrop of the largest Red Light area on the planet. Through intimate, sustained access to the girls and to Mumbai's underworld, *BAS! Beyond the Red Light* interweaves dance rehearsals and candid observations from the girls themselves with testimony from a trafficker, a local politician and workers at the Rescue Foundation. Given the enormity of this crisis, it's reassuring to see that there are a small group of dedicated and caring individuals who are working to make a difference in the lives of Mumbai's most vulnerable citizens. This is a story that few have heard before.

FILMMAKER IN ATTENDANCE

COMMUNITY PARTNERS



CANADIAN FEATURES

Buffy Sainte-Marie:

A Multimedia Life

Joan Prowse, Canada, 2007, 58 minutes

"You have to stand up and break through," says Robbie Robertson of his friend and fellow musician Buffy Sainte-Marie. That is precisely what Buffy Sainte-Marie has done, forging her own unique path as a singer-songwriter, activist, artist and teacher.

Born in rural Saskatchewan, and adopted by an American family, Buffy grew up in time of radical change. The singer-songwriter movement that came out the critical mass established in New York City by the group of musicians that included Phil Ochs, Bob Dylan, Joan Baez, and Joni Mitchell, helped to launch Buffy's career.

Even as protest songs like *Universal Soldier* cemented her reputation as a gifted songwriter, Buffy was not a woman easily pigeon-holed. Her career has also included appearances on *Sesame Street*, immersion in the Native rights movement in the US, being a United Nations spokesperson, as well as mother to her son Cody. Throughout her integrity has remained absolute: "They only have to hold you underwater for four minutes and you're dead for a long time," says Buffy. She went her own way, moving to Hawaii, raising goats, discovering digital art, as well as being one of the first musicians in the world to record songs and mix tracks using the internet.

Joan Prowse's film captures Buffy in her element, writing songs, making art, teaching kids and generally having a hell of a good time. Whether she is being inducted into the Canadian Music Hall of Fame, playing an after-hours gig with The Sadies, or performing at the 150th Anniversary of the Smithsonian, she has been carrying medicine for a long time, and sharing it freely with the world.

PRECEDED BY:

THE DELIAN MODE

Kara Blake, Canada, 2009, 25 minutes

One of the pioneers of electronic movement was a Canadian woman named Delia Derbyshire. In addition to composing the theme music for *Doctor Who*, Delia's inventive approach to the art of sound influenced generations of musicians. Kara Blake's portrait is as visually and aurally curious as the woman who inspired it.

Nominee, Best Short Documentary, 2010 Genie Awards



www.nateorganics.com

WHAT YOU REAP IS WHAT WE SEW

IATSE Local 891

Proudly Supports

DOXA
Documentary Film Festival

May 7 to 16, 2010
Vancouver, Canada



www.iatse.com

IATSE Local 891 was chartered in 1962. With a membership in excess of 5,000, IATSE Local 891 is the largest IATSE local in Canada representing technical, artistic, and allied crafts in British Columbia and the Yukon.



CANADIAN FEATURES

No Fun City

Melissa James and Kate Kroll, Canada, 2010, 85 minutes

How much and how little has changed for underground music in Vancouver? Co-directors Melissa James and Kate Kroll's *No Fun City* reveals just how difficult it is to play loud, hard and fast in this world class city.

In the clash between new and old, condominium owners, city council members, musicians and punks are increasingly pitted against each other as development and gentrification eat up Vancouver's grittier neighbourhoods.

The underground music scene in Vancouver has long existed in small dank pockets. Like mushrooms after the rain, venues spring up in the dark, mouldy sections of the city, in warehouses on the east side, parking garages, and industrial zones — any place where people want to come together to listen to very loud music. But in the struggle between the forces of order and fun, the law has greatly favoured those with the money and the resources. The closing of the Cobalt perhaps best exemplifies this trend. After fielding complaints from condo-owners who disliked the drinking, the smoking and the general air of rowdiness that attended events at the venue, the city met with Wendy 13, the Cobalt's big brassy front-woman, to see if some middle ground could be reached. But as it turned out, the forces with the deepest pockets came out on top, and the infamous Cobalt closed its doors on September 30th, 2009.

The story of the Cobalt is not unique in Vancouver. The Smilin' Buddha, The Savoy, Richard's on Richards, among many others, have all been subject to a similar fate. But as more venues continue to vanish, and the marginalization of the city's underground scene is pushed further and further into illegal behaviour, at what point does the breaking point finally become explicitly clear? Featuring performances from some of the city's most cutting-edge bands including 3 Inches of Blood, Nu Sensae and the Sex Negatives, as well as sage commentary from the granddaddies of the scene (DOA, Skinny Puppy and the Subhumans), *No Fun City* is a raw bleeding slice of outlaw culture. Or as drummer Justin Gradin from E.R. says, "Fun City is underground with all the rats."

WORLD PREMIERE. FILMMAKERS IN ATTENDANCE.

SCREENING PARTNER



COMMUNITY PARTNERS



SPOTLIGHT ON FRANCE

Male Domination

La domination masculine

Patric Jean, France / Belgium, 2009, 98 minutes

A survey of modern sexism doesn't quite do Patric Jean's incendiary film justice. Approaching the titular subject from multiple angles, Jean constructs an enormous assemblage of different ideas, phenomena and interviews, all of which add up to a disturbing vision of contemporary culture. When many young women refuse to use the F-word to describe themselves, and Marc Lepine Day is unofficially celebrated by the Canadian forces, you know that something is deeply wrong. Just how wrong, and exactly how it got that way after the hard-fought battles of second wave feminism, is what Patric is engaged in explaining. It is something of a Herculean task. The reality may be that for a great many women, equality, respect and even common decency, have taken a huge step backwards.

Beginning with a very up close and personal scene of a penis enlargement surgery, *Male Domination* pulls no punches about its intent and its arguments. If possessing a penis is the critical difference between power and control, the effect of the patriarchy is legion, infiltrating everything from advertising to speed dating to politics. One of the film's most eloquent sections is a silent montage of men staring silently at the camera before launching into soliloquies about women taking over the world. The fact that this is preceded by a scene of women, of all ages, demographics and ethnicities with battered faces and bodies being interviewed in a medical emergency room hammers home this division between the real and the imagined.

If Patric's film wears its politics openly, it succeeds by drawing connections between ideas, many of which have been purposefully, and carefully, obscured in recent years, including the return of old-fashioned sexism. Some might make the argument that it never really went away.

Much more than straightforward assessment of gender disparity, *Male Domination* follows the tangled skeins of sex, power, suffering and profit to uncover what is at the heart of the increasing divide between men and women. The next time someone says, "I'm not a feminist," invite them to see this film.

COMMUNITY PARTNERS



COMING SOON... TO A HEALTH FACILITY NEAR YOU

Privatization by Stealth

The B.C. government is privatizing health care faster than any other province in Canada.

- Behind the scenes, more and more public health services are being contracted out.
- And as private operators expand into seniors' care, our not-for-profit facilities are disappearing.

LET'S WORK
TOGETHER
TO CHANGE
THIS SCRIPT.



www.heu.org

A message from the
Hospital Employees' Union



Fair Trade

a connection to the world
is closer than you imagine

www.TenThousandVillages.ca

20525 Fraser Highway, Langley 2101-2253 Leigh Square, Port Coquitlam
929 Denman Street, Vancouver 1204 Commercial Drive, Vancouver
2909 West Broadway, Vancouver 1660 Duranleau Street, Granville Island



"integrating co-inspiration
& experience with florals"

www.fullbloomflowers.ca



JUSTICE FORUM

Six Miles Deep

Sara Roque, Canada, 2009, 45 minutes

On February 28, 2006, members of the Iroquois Confederacy (the Haudenosaunee) set up a blockade on a highway near Caledonia, Ontario to prevent a housing development from going ahead on their traditional land. The ensuing confrontation made national headlines for months. However, while most Canadians have watched television news footage of First Nations "protesters" blocking roads and angry non-Aboriginal people who want to get on with business as usual, few ever get the perspective of the First Nations. And even less well known is the perspective of women and in this particular situation, the crucial role of the women of the Six Nations community – the traditional source of power in the Haudenosaunee Confederacy.

In 1784, in recognition of Haudenosaunee loyalty during the American Revolution, the Crown granted a piece of land known as the Haldimand Tract to the Six Nations in perpetuity. The land stretches nearly 10 kilometres on either side of the Grand River. Today, the Haudenosaunee possess less than five per cent of that territory. According to the Canadian government, that's because they sold the rest. The clan mothers disagree. And for them, Caledonia is the last straw.

While this peaceful blockade was initiated by two young women, the struggle was then joined and lead by the clan mothers. With quiet determination, the women rally the community on the Six Nations of the Grand River Reserve – with a population of 20,000, the largest reserve in Canada.

During the course of the blockade, it is the clan mothers who set the rules for conduct. And when the community's chiefs ask people to abandon the barricades, it is the clan mothers who over-rule them. *Six Miles Deep* is an inspiring portrait of a group of women whose actions have led a cultural reawakening in their traditionally matriarchal community.

FILMMAKER IN ATTENDANCE

Discussion to follow.

Classified for younger audiences. No membership required.

COMMUNITY PARTNER



Suddenly Sami

Ellen-Astri Lundby, Norway, 2009, 52 minutes

When Ellen-Astri Lundby was growing up in Oslo, her mother never told her about her indigenous Sami background in the Arctic area of Norway. Why didn't she? And how can the director suddenly become Sami in the middle of life? And does she really want to? With her signature humor and an infectious smile, Lundby sets out to test her Sami-ness. To begin with she orders a genetic test kit from National Geographic. Soon after, she finds herself getting a crash course in reindeer herding.

Guovdageaidnu: The Corvoš Award, 2009 Sami Film Festival
Bronze Drum, 2009 Nepal International Indigenous Film Festival

PRECEDED BY:

MY UNCLE BLUEY

Britt Arthur, Australia, 2009, 16 minutes

Bluey was the 'black sheep' of the family; he drank too much and he owed everyone money. At least that is what his niece heard. When news arrives that Bluey died in a remote aboriginal community, Britt sets out to learn more. *My Uncle Bluey* is a personal story about the things that tear families apart and what brings them back together.

CEDAR AND BAMBOO

Kamala Todd and Diana Leung, Canada, 2009, 22 minutes

British Columbia has some beautiful landscapes, both physical and cultural. *Cedar and Bamboo* explores the inter-community histories and shared experiences of Chinese Canadians and First Nations. The first generation of mixed blood descendants share captivating stories about the hardships they endured as a result of their confusing cultural heritage. The younger generation is drawing strength from the proud pasts of their elders, and they're choosing to take the best of both worlds.

WORLD PREMIERE. FILMMAKERS IN ATTENDANCE.

CONSULATE & CULTURAL PARTNER



COMMUNITY PARTNERS



Subeez & WaaZuBee

cafe and bars...
great places before
and after the films



Subeez cafe.bar
891 Homer Street
604.687.6107
subeez.com



WaaZuBee cafe.bar
1622 Commercial Drive
604.253.5299
waazubee.com



The Erectionman

Michael Schaap, Netherlands, 2009, 52 minutes

What is desire, and how do you know if your erection is really your own? These are only some of the questions that director Michael Schaap sets out to answer in his film *The Erectionman*.

At the tender age of 40, Schaap gets a prescription for a little blue pill called Viagra. But even as his body goes into a state of positive priapism, his brain is less than convinced. Does having to use a pill to make love to your wife call into question the very nature of sexual love?

Incredibly frank discussions of male sexuality and insecurity are rare indeed, and here is where Schaap has the courage to speak up. Admitting matter-of-factly to his own obsession with pornography, which manifests in extended bouts of masturbation both at work and at home, Schaap does not spare himself, nor his most intimate bits, from extended scrutiny. But it is penetrating Pfizer, the giant corporation who makes and markets Viagra to the world, that proves the most difficult part of Schaap's odyssey.

In amongst its more outré sections, *The Erectionman* poses some rather serious questions. Does the overt commercialism of sex, from porn to pharmaceuticals, invade our deepest sense of ourselves and create a dependence on exterior stimulation? The diminishment of the human male has had some entirely unforeseen effects, including the rise of sports and other male means of combating feelings of irrelevancy and demoralization.

Despite its bluntness, or maybe because of it, *The Erectionman* is a deeply charming film, with a cautionary message about the danger of combining love and drugs.

PRECEDED BY:

FROM BURGER IT CAME

Dominic Bisignano, USA, 2009, 7 minutes

Can you get AIDS from eating an abandoned hamburger? An homage to 80s' sexual paranoia, and adolescent anxiety, Dominic Bisignano's animated short film captures the confusion and deep weirdness of growing up. Whether you're captured by the Moonies or having a homosexual experience with a toy found in the bottom of a cereal box, disease and danger lurk everywhere!

COMMUNITY PARTNERS



Orgasm Inc.

Liz Canner, USA, 2009, 79 minutes

When filmmaker Liz Canner was hired to create a montage of sexy video clips for use in the trials of a new product designed to combat Female Sexual Dysfunction, she had little idea that she was falling down the rabbit hole of an entirely new reality. In the world of FDS, there is nothing that can't be improved by the application of pills, creams, or electronic gizmos. Suddenly perfectly normal women were convinced that their orgasms weren't right because they didn't go into spontaneous writhing climax at the mere of sight of a man. This point is driven home, as it were, by a montage of films clips that depict women in states of other worldly orgasm.

It would be funny, if it weren't quite so sad. Vivus, the American pharmaceutical company that originally hired Canner to put together her erotic videos, threw research dollars at the quest for what they called the "Female Viagra" but things didn't go precisely as planned.

Canner takes careful aim not only at the drug companies but also the army of doctors, salesmen, and television hucksters like Dr. Laura Berman, who try to convince women that there is something terribly wrong with them. Gone are the days when Judy Chicago's Dinner Party celebrated the vagina in all its colour, shape, size and diversity; now there is only one vagina that is acceptable and palatable. That this version resembles that of a 12-year old girl is perhaps one the most disturbing trends of contemporary sexuality. In many other parts of the world, the fight against female circumcision rages on, while in North America, the vaginal rejuvenation industry gets bigger (while actual vaginas get smaller) every year.

But even as the female sexual dysfunction industry explodes, ordinary women are increasingly confused about their own bodies. One woman interviewed in the film embarked on a radical quest to achieve the mysterious and elusive vaginal orgasm, a process that involved running electrodes up her spine and connecting her to a jolt of electricity. Another woman almost bled to death after undergoing labial surgery. This is an interesting companion piece to *The Erectionman* as well as a testimonial to the power of advertising, media and giant corporations (they're all in cahoots, it would appear) to deny women the right to enjoy their perfectly normal orgasms, however they come.

COMMUNITY PARTNERS

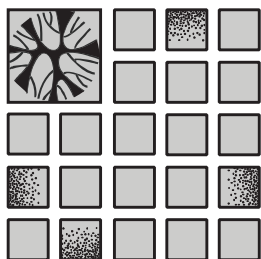


THE SIMONS FOUNDATION

The Simons Foundation is a private charitable foundation based in Vancouver, Canada, committed to advancing positive change through education in peace, disarmament, international law, and human rights.

We are pleased to sponsor the screening of *Pax Americana* and *The Weaponization of Space* and congratulate the 2010 DOXA Documentary Film Festival on this year's outstanding program.

www.thesimonsfoundation.ca



Lara Volgyesi, B.L.A.

509 - 318 Homer Street
Vancouver, BC, V6B 2V2

www.urbanniche.ca

e: unld@telus.net

t: 604.899.3804

f: 604.899.3805

URBAN NICHE LANDSCAPE DESIGN



*Congratulations to the
DOXA
Film Festival!*

Libby Davies, M.P. - Vancouver East

Community Office: 2412 Main Street, Vancouver, BC V5T 3E2

Tel: 604-775-5800 Fax: 604-775-5811 Email: davie@parl.gc.ca

VLaff
VANCOUVER LATIN AMERICAN FILM FESTIVAL

SEPT
2-12
2010

www.vlaff.org



SPOTLIGHT ON FRANCE

Cameroon: Coming Out of the Nkuta *Cameroun: Sortir du Nkuta*

Céline Metzger, France, 2009, 52 minutes

Since 1972, homosexuality has been punishable in Cameroon by up to five years in prison. In *Cameroon: Coming Out of the Nkuta* we meet Lambert, a young man who was rounded up in a bar with a group of 30 and thrown in jail. Lambert's lawyer, Alice Nkom is a strong advocate for lesbian and gay rights and her first goal is the legalization of homosexuality, taking the issue out of the penal code.

The film also introduces us to Muriel and Tatiana, a couple who don't identify as "real lesbians," and Elvis and Serge, two gay men who met in a bar and have become friends. All four want to be accepted by their families, have a life and a future in Cameroon. Perhaps the bravest character in the film is Nathalie, an unapologetic lesbian activist who does community education with Alice and eventually opens a bar that caters to homosexuals.

The great power of Alice Nkom as an activist is that she is working within the legal system, as well as in the community, educating people and dispelling stereotypes. When she starts the Group for Families with Homosexual Children, her first client Lambert, who was released from jail, joins Alice as a public advocate in the struggle. Although most of the country is more concerned with poverty, the fight for equal rights continues and Alice, with her infectious optimism, is in it for the long haul.

FILMMAKER IN ATTENDANCE

PRECEDED BY

COVERED

John Greyson, Canada, 2009, 14 minutes

In 2008, the opening ceremonies of the first Sarajevo Queer Film Festival were closed down by a violent mob that accused the organizers of blaspheming the holy month of Ramadan. Eight people were hospitalized and the festival was cancelled. This experimental documentary profiles the courage of the four women who organized the festival. A counter-narrative uses excerpts from a Susan Sontag essay to critique the peculiar subculture of YouTube cover versions, and the ubiquity of bird imagery in pop songs.

CONSULATE & CULTURAL PARTNER



COMMUNITY PARTNER



SPOTLIGHT ON FRANCE / CANADIAN FEATURES

Pax Americana and the Weaponization of Space

Denis Delestrac, France / Canada, 2009, 85 minutes

As if there weren't enough weapons here on earth, space has become the newest arena for countries around the globe to launch their struggle for supremacy. Denis Delestrac's film *Pax Americana and The Weaponization of Space* is packed full of some truly startling facts — everything from the "Rods of God" (space weapons that can launch from orbit) to the fact that fifty cents of every American tax dollar goes towards military spending. The astronomical costs of arming and policing the heavens (more than \$200 billion) has largely fallen to the US Air Force, but with China and other nations challenging American supremacy, there is the potential for a war to take place right over our heads.

Comparison of the space race to the sea battles of the 18th and 19th Century are apt, since so many global interests are at stake. As per usual, economics are at the heart of the struggle. Noam Chomsky draws analogies between the US weaponization of space to good old-fashioned colonialism in the tradition of empire. In the name of protecting commercial investment, the US has charged itself with being the arbiter of peace in space. But with the weapons industry replacing almost all other manufacturing in America, is this simply a ruse? Many experts unequivocally state that missile defense is the longest running fraud in the history of US defense. That it, in fact, disguises true American intentions to dominate space as a means of dominating the entire globe. (Getting rid of the anti-ballistic missile treaty was one of the first activities undertaken by the Bush Administration.)

If a space war were to happen, the effects could prove catastrophic. Since there is no way to clean up debris and space junk, it stays in orbit, circling the globe at some 14,000 miles per hour. At this speed, even a pea-sized piece of debris has the capacity to destroy whatever is in its path. This includes satellites that regulate most of the world's information systems (everything from GPS to banking to media). But with China shooting down one of their own aging satellites, the race shows every sign of heating up. This time, the sky may indeed be falling.

SCREENING PARTNER



COMMUNITY PARTNER



CELEBRATING TWO THINGS
THAT BRING PEOPLE TOGETHER,
GREAT WINE AND GREAT FILMS.

PELLER ESTATES FAMILY SERIES
IS A PROUD SPONSOR OF DOXA.

PELLER  ESTATES

VQA · BRITISH COLUMBIA · VQA

www.peller.com



THE PROGRAM

The Capilano University Documentary Program is an intensive 8-month certificate program for emerging filmmakers. The program follows the course of a professional production cycle, taking students from story through to pre-production, funding, production, post-production and distribution and marketing.

Graduates will acquire skills to work with documentary production companies, develop and produce their own project or work in specialized areas of documentary production.

Image: *This Land* by Dianne Whelan
Program Graduate: www.diannewhelan.com



Please contact us at:
T 604.890.7868 | E film@capilano.ca
www.capilanoofilm.ca North Vancouver, BC

giant
ant
media
tells
stories
with

love 

(insert noun)

www.giantantmedia.com



A Sea Change: Imagine a World Without Fish



Barbara Ettinger, USA, 2009, 81 minutes

When a retired school teacher named Sven Huseby read Elizabeth Kolbert's article *The Darkening Seas* published in the *New Yorker*, he was so profoundly disturbed by the facts presented in her essay that he set out to discover exactly what's going on underneath the surfaces of the world's oceans.

Far from the cataclysmic Hollywood blockbusters of exploding tidal waves, earthquakes and firestorms, the end of the world may already be happening at the smallest level, with pteropods unable to form shells in ocean water that has become too acidic to survive in. Ocean acidification could begin a domino effect up the food chain, with a massive die-off at the first link (pteropods are the primary food source for salmon and other larger fish). The disappearance of these tiny, beautiful creatures, with their gossamer shells, could prove disastrous to all life on earth, including the more than one billion people who need fish to survive.

As much a personal journey as a physical one, Huseby is motivated by the fact that his generation are bequeathing a poisoned and dying world to their children and grandchildren, including his own grandson Elias. Journeying from Alaska to California to Norway, Sven gathers evidence and information, talking to expert oceanographers, climatologists and biologists to paint a picture of a race against time. As carbon dioxide continues to be produced at massive levels, the tipping point is hovering just on the horizon. This slow dissolve of the world's oceans, largely unwitnessed and little understood, could prove to be the beginning of the end. Director Barbara Ettinger brings a level of urgency to the subject, uncovering the need to better understand exactly what we are doing to the world's largest resource.

A deeply personal film, *A Sea Change* is one more wake up call about the perilous state of the planet. The reality of a planet that has no marine life of any kind, coral reefs to blue whales, is almost too terrible to contemplate.

2009 Aloha Accolade Award, Honolulu International Film Festival
Best World Documentary, Sedona International Film Festival

Classified for younger audiences. No membership required.

COMMUNITY PARTNERS



CANADIAN FEATURES

Art in Action *L'Art en action*

Magnus Isacsson and Simon Bujold, Canada, 2009, 66 minutes

An abundance of art, love and idealism: that's what fuels Annie Roy and Pierre Allard, the founders of *l'Action Terroriste Socialement Acceptable*. Yes, these two Montreal artists call themselves terrorists, but with a qualifier — their joint artistic name in English is *Socially Acceptable Terrorist Action*, with the acronym ATSA.

ATSA (www.atsa.qc.ca) was founded in 1997 by Allard and Roy to create so-called urban interventions: installations, performances and realistic stagings, bearing witness to the various social and environmental aberrations that preoccupy the two artists.

For the past decade, ATSA has made their performances an act of intrusion, an art that engages citizens in the struggle for a humane and civil society. They promote an open, active and responsible vision of artists as citizens contributing to the sustainable development of their society. They create spectacular and provocative installations, leaving their audience no choice but to participate. One of their installations is a kitchen and social space installed outdoors (during a cold Montreal winter) and for several days everyone who shows up is fed. Large tents and outdoor bonfires are set up and live performances are held at the site. Even the mayor of Montreal is warmly invited to speak to the assembled masses about poverty and homelessness, which is the theme of the project. No one is excluded and every one is treated with dignity and respect — including the politicians.

Isacsson focuses his camera on the political idealism *and* the domestic demands of the Roy-Allard partnership and finds inspiration, generosity and integrity in their exemplary life project. Shot over a four-year period, *Art in Action* is about Annie and Pierre's art, about their chaotic and conflict-filled creative process, and about their relationship as a couple. The couple have two children, numerous projects on the go and when they're not setting up public projects and working with dozens of volunteers and collaborators, they are planning the next projects. The film investigates their particular way of combining art and social activism, and the way they inspire other people. Most of all, it exposes their intense engagement with all aspects of life.

COMMUNITY PARTNER



May 29, June 1, 3, 5, 8, 10, 2010

Puccini **MADAMA
BUTTERFLY**



ILLUSTRATION BY EDEL RODRIGUEZ

Tickets

■ 604-683-0222 vancouveropera.ca

All performances 7:30PM | Queen Elizabeth Theatre | In Italian with English SURTITLES™

VANCOUVER
OPERA
Celebrating Fifty Years!

SEASON SPONSOR

goldcorp

PRODUCTION SPONSOR

Yoshiko Karasawa
Michael Audain



Chemo

Paweł Łozinski, Poland, 2009, 58 minutes

This multiple award-winning film gives us a rare and personal glimpse into the life of an oncology clinic, where patients go to receive their chemotherapy treatment, or “chemo.” People sit in pairs during the treatment, talking to their counterparts. The patients are of all ages and from all walks of life, thrown together for no other reason than they share the reality of cancer. We see their faces in intimate close-up and listen to their conversations with each other. Life for them is in the moment so there is little small talk. Their conversations fill the time before the session is over and bring us a snapshot of ordinary lives interrupted by an incomprehensible force. A startling and beautiful film.

Prix Europe Award for TV Documentary, Berlin
Silver Hobbyhorse, Krakow Film Festival, Poland

PRECEDED BY:

MOTHER

Michał Stajniak, Poland, 2009, 11 minutes

In a small town in the Polish hinterland, a family is busy getting ready for a little girl's First Communion. The camera, however, pays close attention to the face of an old woman who seems not to be taking part in the celebration. Her thoughts are elsewhere as her life is filled with waiting. Soon she will embark on the long journey to spend one hour with her son who sits across the country in a Polish jail. It is when mother and son meet, that we see the woman come to life as she does what she can to take care of her son for their brief time together.

WHERE THE SUN DOESN'T RUSH

Matej Bobrik, Poland, 2009, 18 minutes

Time in this mountain village in Slovakia goes by with its own lazy rhythm. Its blissful tranquility is occasionally interrupted by the announcements of the Funeral Society on the local radio, which broadcasts outdoors throughout the town. Announcements are sometimes accompanied with up-tempo folk music. This beautiful short film is a peek into the daily lives of a few of its inhabitants — doing housework, toiling on the farms and having a drink at the local inn. The camera moves to the rhythm of their lives, takes in the fabulous landscapes and studies the picturesque details of a slowly waning world.



CANADIAN FEATURES

Journey's End *La belle visite*

Jean-François Caissy, Canada, 2009, 80 minutes

Saying the rosary, getting their hair done, going to the doctor, doing the crossword, playing bingo, listening to the radio, playing the piano, talking to the children on the phone — these are some of the daily routines of the characters in this beautiful photographed documentary. Set against the backdrop of a rolling sea, Jean-François Caissy spent five seasons filming a group of women and men as they live out their years in a rural motel converted into a home for the elderly. Caissy conducted no interviews and added no narration or soundtrack. The former travellers' retreat is now a transit place on a very particular type of journey, where time seems to have stopped. Despite the pace, life goes on, an inner life stripped of noise and bustle, for better or for worse, deep and silent.

PRECEDED BY

NE LE DIS PAS

Jani Bellefleur-Kaltush, Canada, 2009, 6 minutes

This short film is a simple and deeply moving monologue. Bellefleur-Kaltush exposes a life-changing event that occurred when she was a teenager in foster care and explores the harm a rumour can do. This film was completed through the Wapikoni Mobile project, a studio working with First Nations youth.

Presented by the Rencontres internationales du documentaire de Montréal (RIDM) and curated by Charlotte Selb

The **RIDM** was founded in 1998 by filmmakers who wanted to create a platform for new perspectives and innovative practices in documentary film. Now in its 13th year, the RIDM is an festival with an international scope. Each installment brings over 100 films from all corners of the world to Montreal. The program, organized around social, political and environmental themes, features distinctive films chosen for their unique perspectives and artistic strengths.

After studying English in France, **Charlotte Selb** moved to Montreal and completed a Master's in Film Studies at Concordia University. She was the Programmer at RIDM from 2004 to 2009 and is currently Acting Executive Director. She has collaborated with Vues d'Afrique, the Festival of New Cinema, the International Festival of Films on Art and the Genie and Géméaux Awards. She loves documentaries that surprise, fascinate and inspire her, especially those that take her into uncharted waters.

FILMMAKER AND CURATOR IN ATTENDANCE

Since 1980 Reel West has proudly promoted and supported the film, video, internet and digital production industries in Western Canada.

Every issue of Reel West's annual digest and award-winning magazine features the people and events that shape our industry.



Reel West

To advertise call 1-888-291-7335
or visit www.reelwest.com



Apple Specialist

Proud supporter of DOXA

For all things Mac...
and proud supporter of DOXA



Your Apple Solutions Experts

Vancouver



101-1014 Homer St
Vancouver BC V6B 2W9
P 604-806-6227
F 604-806-6211

M-F 8AM-8PM
Sat 10AM-6PM
Sun 11AM-5PM

Burnaby



207A-3430 Brighton Ave
Burnaby BC V5A 3H4
P 604-420-5224
F 604-420-5529

M-F 10AM-6PM
Sat 10AM-5PM

Abbotsford



11-32451 S Fraser Way
Abbotsford, BC V2T 1X4
P 604-864-6227
F 604-557-2015

M-F 10AM-6PM
Sat 10AM-5PM



JUSTICE FORUM

Nemesis

Erlend E. Mo, Norway, 2009, 80 minutes

In the 1970s, the university city of Trondheim, Norway is shocked by the gruesome rape and murder of two young female students. A young TV journalist, Tore Sandberg, reports on the investigation, which eventually leads to the conviction of Fritz Moen, a severely disabled man.

30 years later, Fritz Moen is still in prison and Tore Sandberg, now a successful private investigator, specializes in solving miscarriages of justice. Moen's case has nagged him for years and Tore starts to dig deeper, exposing lies and criminal negligence all the way up to the Supreme Court. But after 19 years of confinement, Fritz Moen is a broken man. Can Tore clear his name before he dies?

If Tore is a modern Sherlock Holmes, his Dr. Watson is the retired police chief, Frode Asbjørnsen. Years ago, he investigated Tore when Tore himself was under investigation. Now good friends, Frode is Tore's complete opposite; he is spontaneous, bombastic, prejudiced and charming. Step by step, the dynamic duo shred through the glaringly inaccurate evidence presented by the prosecutors, and dig up evidence the police withheld. Together they stage re-enactments, both of the official police version of the events, as well as the most likely version according to all the evidence. The horrific real-life story and drama is pieced together bit by bit. Unfortunately, Fritz's health is getting worse day by day.

Although the story has the same gripping tension as a mystery movie, unlike slick American TV investigators, Tore and Frode are very much real people. Through Tore's stubbornness and meticulous nature, Frode's irreverent attitude, and the director's compelling visuals, we discover a very tragic real life drama in this classic suspense story.

Discussion to follow.

Honorary Mention, Norwegian Documentary Film Festival

NORTH AMERICAN PREMIERE

CONSULATE & CULTURAL PARTNER



The Children of the Commune

Juliane Großheim, Germany, 2009, 81 minutes

The "utopian" commune of acclaimed Vienna artist Otto Mühl was one of the most controversial artistic and social experiments of the 1970s. Mühl created the commune for like-minded artists and friends and built Friedrichshof, a compound in the Austrian countryside. The community was based on ideas of common sexuality, common property and the abolition of parent-child relationships — all within a veiled artistic and utopian vision.

The most ambitious aim of this Austrian commune was Mühl's project "Child Production" which aimed to create a completely new human being. When children were born or moved into the commune, they were separated from their mothers. Usually the mothers were sent away to work in nearby cities, earning money for the commune. The children lived in the larger "family" and had no special connections to their parents. Mühl was the "father" of all the children. In this way, he hoped to raise children that were "unspoiled by the nuclear family," a new human breed. Although started as a free collective, the social experiment soon turned into a totalitarian system with Otto Mühl as its dictator.

Because Mühl was an artist and artistic expression was a big part of the vision, much of the daily activities of the community were filmed. It's this abundance of archival footage that makes the film so startling and compelling. There are scenes of theatrical performances put on by the children for the whole community after the evening meal. Over a hundred adults and children are gathered, most of them naked, with the patriarch sitting at the centre of the activity. In a few disturbing scenes, children are singled out in front of the group and either congratulated or humiliated by Mühl for their behaviour or performance. It should come as no surprise that twenty years later Mühl was arrested for abuse and sentenced to seven years in prison and the community dissolved.

Through the eyes of several of the children, now young adults, *Children of the Commune* looks back at the Friedrichshof commune and examines what became of them and some of their "family members" after surviving the "utopia."

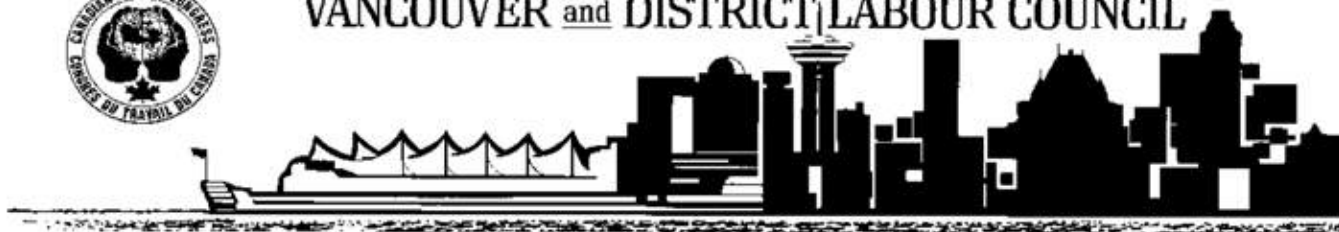
NORTH AMERICAN PREMIERE

COMMUNITY PARTNER





VANCOUVER and DISTRICT LABOUR COUNCIL



Labour Working in the Community for Peace and Social Justice

**Thank you to the DOXA Film Festival
for bringing progressive, thought provoking
documentary film to Vancouver.**

*From the Vancouver & District Labour Council
A proud supporter of the DOXA Documentary Film Festival*

**All the top docs
in stock**



Blu-ray & DVD Rentals & Sales
1855 West 4th Ave . 604-734-5752



© 2010 E1 Films Canada Inc. All Rights Reserved





JUSTICE FORUM

Ghosts

Morvary Samaré, Canada, 2009, 53 minutes

Ghosts is the story of three Arab-Canadian men who, over a three year period, were detained and tortured in Syria and Egypt, with the complicity of their own government. Abdullah Almalki was detained for 22 months in Syria. Muayyed Nureddin was detained for 33 days in Syria. Ahman Abou-Elmaati was detained for 2 months in Syria and 24 months in Egypt. In the film, we hear each man's personal story, describing the circumstances of his capture and detention. Upon their release each man returned to Canada seeking answers as to why they were detained. They also share how the experience of kidnap and torture changed their lives and the lives of their families forever.

In 2006, the Canadian government established the Iacobucci Internal Inquiry to investigate the three cases, conducted by retired judge Frank Iacobucci and held behind closed doors.

On May 1, 2008, a group of people set out on a caravan from Toronto to Ottawa to raise awareness about the Canadian government's complicity in torture and to try and get some answers about these cases. The caravan included school teachers, human rights activists and the three men who were detained. The group wanted the findings of the Iacobucci Inquiry to be open to the public. The caravan made stops at RCMP Headquarters, CSIS and the Prime Minister's Office. They tried to get representatives to talk to them, but all we see in the film are people peering out of office windows at the participants from behind their window blinds.

Abdullah, Muayyed and Ahman shared their stories with Canadians in libraries, community centres, churches and high schools. The warmth of high school students and community members along the way provided the three men with hope and inspiration to continue their journey.

When the detainees delivered a petition to the PMO, though media was out in full force, there was a chilling silence the next day as it went unreported.

Ghosts follows the three men for a year and a half as they try to leave the horror of torture behind them and get an apology. This powerful and intimate documentary conveys the fragile balance between democracy, human rights and national security.

Discussion to follow.

Classified for younger audiences. No membership required.



Thomas Riedelsheimer in Conversation

We are very pleased to have multiple award-winning documentary filmmaker, Thomas Riedelsheimer, as a guest at DOXA this year. In this rare public seminar, Riedelsheimer will talk about his creative approach as a filmmaker and his effort to introduce multiple visual layers into his unique and moving film projects. Discussing his own vision of documentary filmmaking, he will present clips of his films and participate in a conversation with the audience.

Thomas Riedelsheimer was born in Germany in 1963. He studied at the Academy for Film and Television in Munich and since 1986 has been a writer, director and camera operator in Germany and abroad, working in such diverse places as Somalia, Tanzania, Latvia, Tibet, Nepal and Scotland. A lecturer on cinematography and documentary filmmaking, Thomas works with 16mm, S16mm and 35mm, as well as with all video formats. In 2008 Riedelsheimer founded his own company to concentrate on films about art and artists. Although Riedelsheimer usually lives in Munich, he is currently spending a year living in Vancouver and teaching at Emily Carr University of Art and Design.

Thomas Riedelsheimer is best known for his films:

Touch the Sound — A Sound Journey with Evelyn Glennie
Rivers and Tides — Andy Goldsworthy Working With Time

He is currently working on:

Breathing Earth: Susumu Shingu Working With the Wind, a journey through the world with Japanese artist Susumu Shingu, as he explores the energy of wind and water.

This seminar is free and open to the public — everyone is welcome!

COMMUNITY PARTNER



Film

DIGITAL
PRODUCTION
for the independent spirit



Digital Film Production Certificate

16-week accelerated comprehensive training, drama, documentary, music video and more. 10 students max.

Documentary Production Certificate

16-week intensive specialisation in non-fiction film-making. 9 students max.

Art of Camera and Lighting Program

16-week professional camera training program covering HD, film, lighting, and grip work. 9 students max.

Part-time courses available.

Learn more.

Contact Annat Kennet

604.323.5561 or akennet@langara.bc.ca

www.langara.bc.ca/continuing-studies



The Referees *Les Arbitres*

Yves Hinant, Belgium, 2009, 77 minutes

If you think your job is stressful, you haven't seen anything yet. The pre-game preparations of European soccer referees, which variously include throwing up, praying to God and generally being utterly terrified, make evident the demands of their job.

The original title of Yves Hinant's revelatory new documentary was 'Kill the Referee,' which captures just how high the stakes are in the world of international soccer. These mysterious men with whistles and cards are not just hated, they are loathed, reviled, the subject of death threats, bomb threats and more invective than is humanly possible to withstand. It's little wonder that they approach each game as if it was their very last.

From the film's opening scene, where Swiss referee Massimo Busacca is captured in the final moments of a match between Greece and Sweden, the level of intensity and attention demanded from the men officiating the play is almost super human. Wild-eyed and sweating bullets, Busacca communicates with his assistants, who are constantly feeding him information through their radio headsets. Bits of their dialogue, punctured by bouts of furious profanity, and a deep animal roar from the packed crowd make explicitly clear the pressures that be.

A huge hit when it premiered at the Locarno Film Festival, *The Referees* was filmed with unprecedented access, capturing the different teams of officials (helpfully delineated by nationality into Norwegians, Italians and English) both on the field and off. A particularly telling event took place during the Euro 08 finals when English official Howard Webb made a correct, albeit extremely unpopular call, and awarded a penalty kick to Austria, which allowed them to tie up their game with Poland. A goal which prompted Polish Prime Minister Donald Tusk to publicly declare that he wanted to kill Howard Webb. The members of Webb's immediate family had to be placed under police protection and even Webb himself, an ex-policeman, appeared a little shaken when he discovered doctored photos of himself on the internet sporting a Hitler moustache.

One might well ask is it all worth it? The answer may lie in how you feel about soccer. Thankfully the World Cup, held this year in South Africa, is just around the corner, which may provide additional clarification.



SPOTLIGHT ON FRANCE

Fleeting Memory

Une ombre au tableau

Amaury Brumauld, France, 2008, 52 minutes

For some time, filmmaker Brumauld has been taking his parents to the hospital for medical appointments, and slowly but surely he begins to accept that death is right around the corner. He realizes that there is not a moment to lose and at the same time he's lost the feeling of being connected, particularly to his mother as her fundamental skills falter. As his mother's memory fades he feels, for the first time, the urge to film her.

Brumauld visits his mother, a painter, in her art studio. Suffering from dementia, she is no longer able to paint, but Brumauld decides that they will paint together. He encourages her to pick up a brush and when she stands at the easel, not sure how to proceed, he steps in to demonstrate.

They continue to work together despite her worsening condition, taking us on a journey somewhere between fiction and documentary. They travel down a winding road that traverses past and present and through this journey their shared emotions become increasingly palpable.

Far from seeking the viewer's sympathy, Brumauld sweeps us up in the fight to help his mother paint — undoubtedly fought in vain, but the struggle keeps them together. Amidst the disorder of her gestures, her acts and her verbal expression, his mother does not lose her appetite for emotion or the surrounding world.

FILMMAKER IN ATTENDANCE

PRECEDED BY:

MUM

Adelheid Roosen, Netherlands, 2009, 19 minutes

In staged vignettes, well known Dutch actress Roosen presents her own relationship and that of other family members to her elderly mother, who is suffering from dementia. Roosen's mother is in a large bathtub, sitting on the lap of her other daughter, who is affectionately supporting her. The static camera records the daughter's tender movements and the mother's evident pleasure. In another scene, the mother is in the arms of her son-in-law while they eat one chocolate after the other. The static camera makes these short scenes inescapable and powerful. Mum is a very visual, loving and humorous attempt to gain an understanding of an elusive disease.

CONSULATE & CULTURAL PARTNER



SPOTLIGHT ON FRANCE

Eyes Wide Open — A Journey Through Today's South America

Gonzalo Arijon, France, 2009, 110 minutes

The political intent of Gonzalo Arijon's cinematic essay is apparent from the opening scene in which Venezuelan president Hugo Chávez hands a copy of Eduardo Galeano's seminal work *Open Veins in Latin America* to US president Barack Obama at the Summit of the Americas. Galeano's text encapsulates the tumultuous history of South America, but it also forms a jumping off point for the film's narrative. In recent years the resurgence of the left, embodied in leaders such as Hugo Chávez in Venezuela, Brazil's Lula da Silva and Evo Morales in Bolivia, has been heralded as the dawn of a new age of self-determination and equality for South American nations. But of course, it's never quite that simple. *Eyes Wide Open — A Journey Through Today's South America* is an inherently political film, as much as it is a survey of the Southern continent. From Ecuador to Bolivia, Brazil to Nicaragua, as Arijon travels around, talking to ordinary people, the wealth and diversity of thought and opinion is staggering. Every person has strong feelings, not only about their own country, but about neighbouring nations as well.

The deep affection that Arijon holds for the different landscapes and the people they contain is clearly rendered as the filmmaker perambulates from the jungles of Brazil to the mean city streets. Interviews with Eduardo Galeano provide a particularly thoughtful approach to contemporary developments, but the leaders themselves shown in archival footage of speeches and rallies are of particular interest. Chávez acquits himself especially well, demonstrating just how he won the hearts and minds of the Venezuelan people. But Bolivia's Evo Morales (Bolivia's first president of Indigenous descent) and Brazilian president Luiz Inacio Lula da Silva are equally engaging and complex individuals. *Eyes Wide Open* makes an interesting companion to *Bananas!** (also screening in DOXA this year), a film which also examines the implications of economic exploitation and environmental devastation wrought by multinationals on the land and the people of South America. Whether things have really changed, however, remains to be seen.

Audience Award, 2010 Thessaloniki Documentary Festival

KARMA OPTICAL



1325 Commercial Drive, Vancouver, B.C. V5L 3X5

VESNA KARMA

TEL :604-253-0811

FAX:604-253-0806

www.karmaoptical.com

BANYEN BOOKS & SOUND

3608 West 4th Ave.

books 604-732-7912

sound 604-737-8858

Mon-Fri 10-9 Sat 10-8 Sun 11-7

see our entire inventory &
events @ www.banyen.com

*An Oasis for the
Soul in Kitsilano
since 1970,
offering the
Perennial Beauty
of the World's
Spiritual &
Healing
Traditions*

our
40th
year



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA

Stirling Bancroft

Caitlin Byrnes

Patrick Caracas

Jacqueline Chong

Rachel Coe

Kevin Doherty

Meredith Hama-Brown

Kathleen Jayme

Woojo Jeon

Anna MacDonald

Jacob McNeil

Boris Malagurski

Camilla Martinez

Oliver Millar

Collin Morrison

Lydia Strojic

Elad Tzadok

Rebecca Wass

Nathan Wendel

Haunt

Labour Day

Little Big Kid

Oh hey, it's a ghost

Serial

Visiting Hours

UBC Film
Production
congratulates
its third-year
BFA students
on their most
recent POV -
Persistence of
Vision Student
Film Festival
- April 30 &
May 1 at the
Granville 7

Watch for these
names on a
screen near you!

www.film.ubc.ca

Celebrating 40 Years

POV 20
FILM FESTIVAL

SOCAN makes sure performing
rights are respected and delivers
cutting-edge services to its
95,000 members and international
affiliates.

Film and television composers
are part of our large family.

Find out more about SOCAN at
www.socan.ca or 1.866.307.6226.



SOCAN

www.socan.ca



JUSTICE FORUM

Sin by Silence

Olivia Klaus, USA, 2009, 49 minutes

"It starts with a backhand and ends with a gun in your face," is how one of the inmates in the California Institution for Women explains the process of abuse. Of the millions of women subject to violence and death at the hands of their husbands and partners, a few fight back. After enduring years of broken bones, skull fractures and bloody bruises, Brenda Clubine killed her husband and was sentenced to 17 years in prison. When Brenda decided to write a letter to the Governor of California asking for help to form a women's group, she had little idea that her desire to create a place where women could tell their stories would have such an enormous impact. The first inmate initiated and led group in US prison history, Convicted Women Against Abuse (CWAA) was formed in 1989. Olivia Klaus' film makes a powerful indictment of a justice system that further victimizes women who have already suffered years of brutality and pain. Battered Women's Syndrome is currently recognized as legitimate defense, but many of the women in CWAA were convicted prior to 1982 and are serving life sentences. As one lawyer says, "These women are in prison because of the process, not because of their cases, not because of the facts of their cases."

Many of the members of CWAA have eerily similar experiences, including men who kept them isolated, physically and mentally beaten, systematically removing every source of support, until the only way to protect themselves and their kids was to strike back. Glenda Crosley, a white-haired grandmotherly woman, who ran over her abusive husband with her car after he threatened her with a tire iron is a typical case. But nothing brings the reality of these cases to agonizing life as much as a single 911 call made by a little girl, whose father is busy beating her mother. The shriek of terror and pain from this anonymous child brings all the statistics home. The process of becoming strong enough to tell their stories was only the beginning, and the women of CWAA are committed to helping each other become organized, powerful and finally free.

PRECEDED BY:

NAMRATA

Shazia Javed, Canada, 2009, 9 minutes

When Namrata Gill married her husband, she thought she was living a fairytale. But when her dream turned into a nightmare of violence and pain, Namrata made a decision. Director Shazia Javed's film packs a serious punch as well as a message of strength and self-determination.

Discussion to follow.

COMMUNITY PARTNERS



When the Mountain Meets its Shadow

Alexander Kleider and Daniela Michel, Germany, 2009, 63 minutes

In few other cities of the world can poverty and wealth be found as close together as in Cape Town, South Africa. When you travel along the highway from the airport to the city, you experience two parallel worlds. On one side of the road are ostentatious houses "protected" by barbed wire and german shepherds; on the other side of the road are shacks made of scrap plywood and cardboard. With the upcoming World Cup of Soccer on the horizon, Cape Town is cleaning up the city for visitors and the poor are being pushed from their homes.

When the Mountain Meets its Shadow tells the stories of Ashraf, Mne, Zoliswa and Arnold, who, each in their own way, fight for survival in the informal settlements around Cape Town. While Ashraf and his friend Mne from the Anti-Eviction Campaign fight against evictions and water and electricity cut-offs in the townships, Zoliswa and Arnold put their trust in their ability to work. Zoliswa, a single mother, is looking for a new position as a cleaner and Arnold trains as an armed guard to work in the booming security industry. When the city council wants to clear an entire informal settlement, Ashraf and Mne are confronted with their own undigested experiences from the apartheid years.

While the two paths chosen may seem contrary, they are intrinsically linked. The story of the activists, Ashraf and Mne, is inspiring as a lesson in community development. People are organizing and taking matters into their own hands where possible — all in a peaceful manner. The workers are inspiring in their way too, especially in their unlimited patience and civility. What is so frustrating is that available job opportunities are so focused on keeping them subservient. The women cook and clean for the rich, while the men patrol their gated housing complexes. It's hard not to imagine what could be possible if people were able to use their labour to build their own communities and economies, rather than to maintain the structure of oppression.

Ashraf encapsulates the situation in one moment. As he and Mne stand on a hill surveying the city, Ashraf remarks "this city used to be divided by black and white, now it is divided by rich and poor."

NORTH AMERICAN PREMIERE

Keep health care **PUBLIC** and **NOT** "for profit"



BC nurses work to protect
and improve quality public health care.

It's all about the care!



BC Nurses' Union 604.433.2268; 1.800.663.9991; www.bcnu.org

cope15

From Aquatic
Attendants to
Youth and
Family Workers

and everything
in between...

Our members help
keep public services
in Vancouver running
'reel'-ly great!*

*pls excuse our pun



CUPE Local 15 - Vancouver Municipal,
Education & Community Workers
545 West 10th Avenue
Vancouver, BC V5Z 1K9 CANADA

www.cupe15.org



sutton group -
west coast realty

AN INDEPENDENT MEMBER BROKER

7547 Cambie Street,
Vancouver, B.C., Canada V6P 3H6

Telephone: 604-322-3000

Fax: 604-322-9399

Email: mmastai@sutton.com

Website: www.moshemastai.ca

MOSHE MASTAI

Business Broker

Residential Sales

Direct: 604-805-1255



**SAD
MAG**

Enjoy the show, Vancouver!

www.sadmag.ca



The Sari Soldiers

Julie Bridgham, USA, 2008, 92 minutes

Julie Bridgham's film was shot over three of the most tumultuous years in Nepalese history. King Gyanendra's decision to dissolve parliament and seize power was met with fierce opposition, and as the country was riven by civil war, ordinary families were caught in between. Anyone criticizing government action could be disappeared and never seen again.

When a woman named Devi Sunuwar spoke out about government brutality, the army kidnapped her daughter Marin, in lieu of Devi herself. For more than three years, Devi tries to discover her daughter's fate, helped along by fierce lawyer and human rights activist Mandira. "We have to speak, and speaking about justice is not a crime," says Mandira.

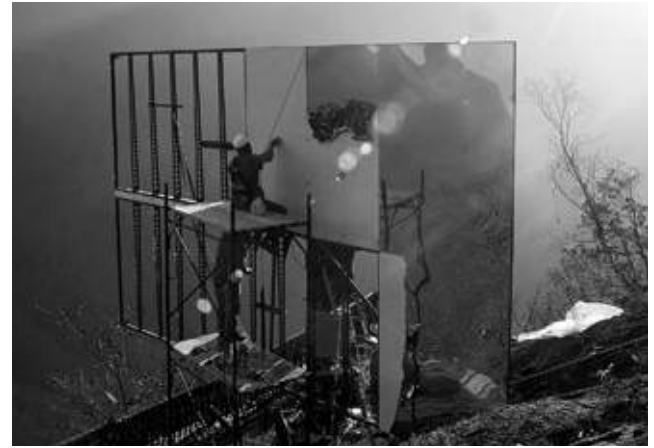
In the rural areas of Nepal, Maoist rebels recruited female soldiers and the Royal Army soon followed suit. In the urban centre, Ram Kumari, a young student protester demonstrates in the street. "We had democracy and it was stolen," she says. "There can be no compromise."

Whether they're leading protests against government corruption or trying to uncover the truth behind a vanished child, each of the women in *The Sari Soldiers* faces incredibly difficult choices and decisions. The film does not stint on the complexity of the political situation, which can almost be bewildering at times, but beneath the banner of Maoist guerrilla, government soldier, or student activist, these are individual women trying hard to make moral decisions and fight for what they believe in.

"Bridgham's inspiring, infuriating, and sometimes hard-to-watch film underscores the old but still noteworthy point that the female body is one of the great casualties of war and political strife; the fact that both the Royal Army and the Maoists employ huge numbers of female soldiers to wage their battles adds irony, but not always real equality, to the situation."

— *The Village Voice*

Nestor Almendros Prize, Human Rights Watch International Festival



CANADIAN FEATURES

The Mirror

David Christensen, Canada, 2009, 85 minutes

The Italian town of Viganella dwells in darkness eighty-three days of the year. Naturally enough, it's not much of a tourist hot spot. With gumption, zeal and more than a touch of hubris, the local mayor decides to remedy his town's dreariness by installing a giant mirror to reflect sunlight to the pale citizenry. Some of the locals are less than thrilled at the prospect. But with their whip-thin mayor clearly in a froth over the idea, the project gallops ahead. What follows is a wryly touching story of light and darkness and many shades of grey.

Against the deep green of the Italian Alps, the village of Viganella has slowly been losing its population through the usual process of attrition. Young people move away and don't come back, and as the village elders slip their mortal coil, the town shows every sign of disappearing. (The population has dwindled from 100 souls to less than 30 in recent years.) Even while some hippy types from Germany set up a Buddhist commune on the mountainside (naturally enough in a permanently sunny location), the towns folks dwell in gloom from November through February.

Director David Christensen brings a purposefully light touch to the saga, introducing each narrative development with a somewhat wry intertitle that details each stage of the mirror's construction, arrival and placement, via helicopter and a ground crew of men, desperately tugging on various ropes and pulleys. As the world media convenes on the village, and the mayor's cell phone rings off the hook, the drama begins to mount. Will the project with its Icarus-like aspects actually work, or will the villagers be forever consigned to live in dimness and anonymity?

An almost ridiculously lovely film (keep your eyes peeled for the final bravura shot in particular), *The Mirror* is a thoughtful and intelligent look at the predicament faced by small rural centres. The final moment of glory, when the sun comes up and hits the shining reflective surface, must be witnessed. Whatever the eventual outcome for the town and its inhabitants, this singular moment of exquisite beauty makes it all worthwhile.

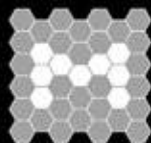
FILMMAKER IN ATTENDANCE

COMMUNITY PARTNERS



CONSULATE & CULTURAL PARTNER





moda

H O T E L

DOWNTOWN VANCOUVER

Affordable Indulgence



The marriage of history with modern design, plus its fabulous location makes this hotel a definite choice of the world traveler and corporate traveler alike.



900 Seymour Street, Vancouver BC V6B 3L9 604.683.4251 www.modahotel.ca



Disco and Atomic War

Jaak Kilmi, Estonia, 2009, 78 minutes

According to Jaak Kilmi, growing up in Soviet-occupied Estonia wasn't so bad, especially if you had Finnish TV and a digital watch. Luckily he possessed both, and the eight year old's world was rocked when David Hasselhoff revealed that the latest in timepiece technology made it possible to communicate with cars. What could be better!

Radio waves were the one thing capable of penetrating the iron curtain that divided Finland and Estonia during the Cold War. In the early 70s, the Americans erected a gigantic broadcasting tower on Finland's southern shores and pointed it directly at the Soviet-occupied Estonia. *Disco and Atomic War* tells the story of a strange kind of war, where the KGB stands face to face with the heroes of popular culture — and loses.

Kilmi's father was an electronic engineer who built illegal Finnish TV converters. Without knowing it, his son ended up on the frontline of an ideological media war. Kilmi uses colourful archival footage to recall his warm memories of Friday nights when he tuned in to *Dallas* to follow the latest clashes between J.R. and Sue Ellen. In *Disco*, he dramatizes the escapades of a motley group of microchip smugglers and antenna builders who risked imprisonment in the battle for airwave supremacy. Particularly hilarious are several reconstructions of Kilmi's youth, including his cousin Urve's obsession with *Dallas*. With no Finnish TV signal in their area, Jaak's country relatives depend on his letters for the latest soap opera news. One of the most enjoyable film moments shows the rural family gathered around little Urve as she reads Jaak's *Dallas* updates, bringing them all closer to finally finding out who killed J.R.

Making use of countless TV series, movies, commercials, and news broadcasts of the era, *Disco and Atomic War* offers its own version of recent history, mixing spy games into a human tragicomedy. Interviews with the erstwhile heads of Finnish and Estonian TV and Edward Lucas, author of *The New Cold War*, provide an historical perspective. The result is a fascinating analysis of a generation that viewed the fantastical world of Jedi Knights and the real life Star Wars as one and the same.

Best Documentary, 2009 Warsaw Film Festival, Poland

Best Documentary, 2009 Jihlava International Documentary Film Festival, Czech Republic



A Mountain Musical

Eva Eckert, Austria, 2009, 52 minutes

In Eva Eckert's stunningly beautiful and frequently hilarious film, the Austrian tradition of yodeling is carried on in the warbling of an increasingly aged population. The myths and toil of an industrial landscape told through the music of miners, coal burners, mountain farmers and factory workers give voice to a truly unique portrait of the Eisenwurzen region and its fascinating inhabitants. They do things differently in Austria, it would appear. A few examples: a group of men and women head out into the woods, chop down a tree, saw it into pieces, and then burst into song. Or a very elderly man sings about being a poacher — "Who sneaks through the forest at night? His gun clamped tightly in his hand?" When interrupted occasionally by his equally ancient wife, he snaps "Shut up!" without missing a beat.

The industrial nature of Eisenwurzen has informed the character of the people who live there. Each job, be it mining or foundry work, gave rise to a particular type of song. "The source of a singer's pride was actually the work," explains a former steelworker. But as one elderly woman, who learned songs from the Nazis, croons from her bed, musical stylings arrived in the strangest of fashions. Carrying on the tradition of Stefan Schwieter's *Echoes of Home*, *A Mountain Musical* similarly uncovers the roots of folk music. Intimately tied to patterns of work and home, singing was a means to cope with the daily labour of rural life. Deeply idiosyncratic, if not downright weird in places, and possessing a wonderful quixotic spirit, *A Mountain Musical* is brimming with drama, colour and a certain type of homely pageantry.

FILMMAKER IN ATTENDANCE

PRECEDED BY:

LEAVENWORTH, WA

Hannes Lang, Germany, 2008, 29 minutes

A loopy lovely portrait of a town that reinvented itself as a Bavarian alpine village, complete with lederhosen and cuckoo clocks. As carefully and artfully composed as the town itself, Hannes Lang's short film is a series of long, slow pans that add a certain majestic heft to the proceedings. Set against the beauty of the Cascade Mountains, Leavenworth's alternate identity has attracted visitors from around the globe.

CONSULATE & CULTURAL PARTNER

Austrian Cultural Forum™
Austrian Embassy Ottawa

Scenes *of* Commercial Drive



FRATELLI

AUTHENTIC ITALIAN BAKING

1795 Commercial Drive • 604 255 8926
www.fratellibakery.com



SUMMER SEASON
 BEGINS MAY 8TH
 at our new
 Trout Lake
 location!

EAST VAN - WEST END - KITS - MAIN
 Details at www.eatlocal.org



BLACK DOG VIDEO

CULT	INDEPENDENT
FOREIGN	DOCUMENTARIES
QUEER	CANADIAN
HORROR	NEW STUFF

3451 Cambie Street 1470 Commercial Drive
 604.873.6958 604.251.3305

www.blackdogvideo.bc.ca

Angelo Tailors

HAND MADE TO MEASURE CLOTHES FOR GENTLEMEN
 PROFESSIONAL ALTERATIONS FOR MEN AND LADIES
 FINEST IMPORTED WOOLLENS



ANGELO PAPA

1501 Commercial Drive, Vancouver, B.C. V5L 3Y1
 Bus. (604) 253-7633 Res. (604) 291-7920 Fax 254-3505



- Paint and Sundries
- Kitchen Supplies
- Garden Tools
- Bedding Plants
- Hardware

FRIENDLY ADVICE – GREAT PRICE!

ED WILKERSON
 Tel. (604) 253-1747
 Fax (604) 253-1723

1575 Commercial Drive
 Vancouver, B.C. V5L 3Y1

Jenny Wai Ching Kwan,
 MLA
 Vancouver-Mt. Pleasant

1070-1641 Commercial Drive,
 Vancouver, BC V5L 3Y3
 T: 604-775-0790 F: 604-775-0881
 E: jenny.kwan.mla@leg.bc.ca
 W: www.jennykwan.ca



CELEBRATING 65 YEARS

The People's Co-op Bookstore

1391 Commercial Drive

Phone: 604-253-6442

www.peoplescoopbookstore.com

Health on the Drive

1458 Commercial Drive 604.253.4311
healthonthedrive@yahoo.ca



JUSTICE FORUM

Africa Rising: The Grassroots Movement To End Female Genital Mutilation

Paula Heredia, Kenya / Mali / Somalia / Tanzania, 2009, 62 minutes

Across Africa, women are leading a grassroots movement to end the 5,000-year-old practice of female genital mutilation. From the Horn of Africa to the Western shores of the sub-Saharan nations, 6,000 girls are subjected to a practice called female genital mutilation (FGM) every day. And every day with little more than determination and deep love for their communities, activists are leading the path to break the silence about this tradition. Together, these women and men have created a formidable grassroots movement to end FGM. A look at the frontlines of a quiet revolution taking the African continent by storm, this powerful film is one of the first to focus on African solutions to FGM.

Masterfully directed by Emmy Award winner Paula Heredia, *Africa Rising* travels through remote villages in Burkina Faso, Kenya, Mali, Somalia and Tanzania, painting an intimate portrait of courageous individuals whose passion for justice is changing the course of history. The film celebrates girls like Beatrice and Edna Kandie, sisters who fled their home after learning their father was planning to cut them, and succeeded in getting a court order of protection against him. The film also tells the moving story of Fanta Camara from Mali, who despite years of suffering from injuries as a result of FGM, blossoms into a bright young woman. Other girls, however, have faced ultimate tragedy, such as Tato, a teenage anti-FGM activist who lost her life to FGM.

Weaving together the poignant stories of girls personally affected by FGM, the film shows how African women and men are putting an end to this human rights violation. Convincing circumcisers to lay down their knives, engaging the police to implement the law, and honing leadership skills in girls, these determined activists have been working tirelessly for years to build their campaign. *Africa Rising* will leave the viewer cheering for these unlikely heroines who share their conviction that ending female genital mutilation is within reach and visible on the horizon.

"A powerful look at how to eliminate, from within cultures themselves, a tragic practice. This procedure is perpetrated on young girls, the most vulnerable members of society." – Meryl Streep

Discussion to follow.

CANADIAN PREMIERE

COMMUNITY PARTNERS



DEPARTMENT OF
GENDER, SEXUALITY,
AND WOMEN'S ISSUES



CANADIAN FEATURES

Small Wonders

Tally Abecassis, Canada, 2009, 53 minutes

"You probably walk by places like this every day on your way to work, that antique store with the cluttered window display, the bike shop that even your parents remember as children, the window store with no sign outside and that place that repairs what...? TVs? Radios? Each one is a little universe...." So begins director Tally Abecassis's love song-cum-film about small business owners in Montreal.

A whimsical and warm depiction of the ornery dyspeptic spirit of mom and pop shops that keep on keeping on in the face of dwindling business, big box competition and a largely unconcerned populace, *Small Wonders* is a fitting title for the worlds contained inside each fading storefront. The establishments profiled include a hardware store, a photography studio and a watch repair shop. In each location, a microcosm of epic drama is unfolding therein, whether it's the failing eyesight of Peter Bogatzian, the watchmaker, or Jae-Gil Pak and her mother worrying over the proliferation of competing hardware chains, or Norman Eppelbaum, whose life lessons include advice on having a happy marriage ("Religion is the cornerstone of marriage"). While there may be a certain mournful spirit attached to the idea of a vanishing way of life, each of the individuals profiled in Abecassis' sweet and witty film emerge as full-fledged characters. Shot over the course of ten years, the relationship between the filmmaker and her subjects has had sufficient time to deepen and enrich through trust, time and shared experience. Even as the world around them gets more homogenous and bland every year, the people in *Small Wonders* retain their oddity and complexity, holding on to their dreams, regrets for past and hopes for the future.

FILMMAKER IN ATTENDANCE

PRECEDED BY:

VOLTA

Ryan Mullins, Canada, 2009, 13 minutes

An abandoned movie theatre in Ghana becomes the home for memories and fading dreams in Ryan Mullins' beautifully rendered debut film. As the theatre's former projectionist (now the village tailor) provides a tour of the crumbling building, the importance of film as a vehicle of information, hope and community becomes terribly apparent. Or, as one man says, "People would go to the cinema just to enjoy the company of others."

Timing matters

captioning
subtitling
transcripts
scripts

Asleep on the job?

Never!

At Line 21, we understand how
important your deadline is, so

we deliver on time.



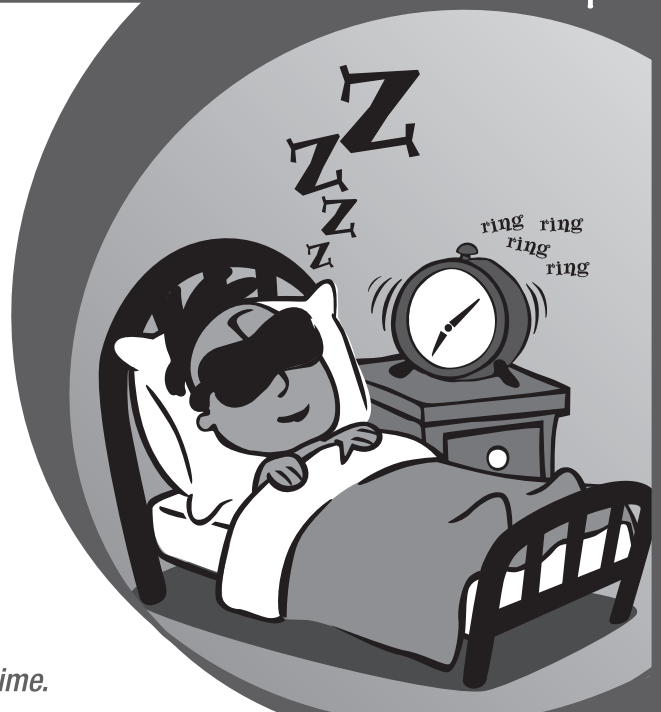
Line 21

Media Services Ltd.

604.662.4600 line21cc.com

captioning • subtitling • scripts • transcripts

We get your show right the first time, on time, every time.



ENTERTAINMENT INSURANCE

PROVIDING INSURANCE FOR:

Feature Films
Television Series
Documentaries
Camera Packages
Commercial Production Houses
Producers' Errors & Omissions
Post Production Facilities
Equipment Rental Houses
Production Personnel Group Accident
Death & Disability

*"We provide Free Quotations
to meet your production commitments"*

Call
Mark Callow (604) 683-2048

CALLOW INSURANCE ASSOCIATES LTD.
ENTERTAINMENT INSURANCE BROKERS
315-938 Howe Street
Vancouver, British Columbia V6Z 1N9
Fax (604) 683-8795

Not all pictures move...

Rentals

Cameras and
lighting for still
photography.
Props, Set dec.

Sales...

Expendables,
Digital Cameras, Seamless
Paper, Darkroom Supplies,
Film, Camera Bags...

Call us for all your still
photography needs.

BEAU Beau Photo Supplies
1520 West 6th Ave.
Vancouver, BC
PHOTO 604.734.7771
info@beauphoto.com



www.beauphoto.com



JUSTICE FORUM

Reclaiming Rights

Brishkay Ahmed, Canada, 2009, 52 minutes

Filmmaker Brishkay Ahmed remembers attending a traditional Afghan wedding ceremony, where two consenting souls committed their willing desires with ink on paper. With their hands bound in henna and prayer, the young couple then lit a flame of hope. Ahmed believes that the candle is still burning and she turns her attention to present day Afghanistan, where optimism is flickering and the desire for change is palpable.

Reclaiming Rights follows a team of sassy Afghan lawyers who navigate the chaotic streets of Kabul and risk their own safety to defend their clients. Their clients are women and girls in turquoise burqas. For these young women, words like "Section 183 of the Constitution" or "Item Number 12 of the Civil Rights" mean little. But from their lawyer's perspective, a window has opened. The opportunity to reclaim lost legal rights through courage and education has arrived. Sex, marriage, love and the law are explored as the girls share their stories to seek freedom and justice. What is most surprising is that news seems to travel at triple speed when it is spoken in Farsi. One court victory leads to another and the women in the film can't help but celebrate how far they've come already.

CANADIAN PREMIERE. FILMMAKER IN ATTENDANCE.

PRECEDED BY:

THORNS AND SILK

Paulina Tervo, UK / Palestine, 2009, 13 minutes

Shot in the West Bank of Palestine, *Thorns and Silk* is a series of four snappy vignettes about women who work in male-dominated professions. The four spirited characters — a cab driver, videographer, mechanic and police agent — have the courage to break society's rules, but not without challenges.

Discussion to follow.



Motherland

Jennifer Steinman, USA, 2009, 80 minutes

How do you go on after the death of a child? When six American women, whose only common link is the fact that each of them has suffered the loss of a son or a daughter, decide to travel to Africa, something remarkable occurs. Director Jennifer Steinman was inspired to make *Motherland* after witnessing the suffering of her friend Barbara, whose son Jason was killed in a car accident. Like the other women in the group — Debbi whose son Garrett was killed by a drunk driver; Mary Helena, whose son Aaron was killed in a triple-homicide; Anne, whose fifteen-year-old daughter Grace killed herself; Kathy, whose son Mike died in a motorcycle accident; and finally Lauren, whose older brother, Teveston, was the victim of gang violence — Barbara is adrift. Unable to let go of her pain, as it is the last remaining link to her son, she moves through her days like a ghost.

Grieving is a deeply personal act, but it is also a cultural one, as the women discover when they arrive in Africa. Here suffering is almost a communal act, a means to understand and share and in so doing heal. In his book *Race Against Time*, Stephen Lewis wrote about the near catastrophic losses faced by much of Africa: No one is untouched. Virtually every country in East and southern Africa is a nation of mourners. Almost everyone, from the smallest baby to the most elderly grandmother has lost someone they loved.

Volunteering in orphanages, youth centres and feeding stations, the movement back towards life takes place slowly, and with halting steps. This is especially true in the case of Mary Helena, who suffered a stroke after her son's death. Unabashedly and often brutally honest, *Motherland* wears its convictions openly and with deep grace.

Emerging Visions Audience Award, 2009 SXSW Film Festival
Jury Prize for Best Feature, 2009 Sebastopol Documentary Film Festival
Best Documentary, 2009 California Independent Film Festival

SCREENING PARTNER



COMMUNITY PARTNERS



MORE GREAT FESTIVALS

Amnesty International Film Festival

VARIOUS DATES AND LOCATIONS ACROSS CANADA

www.amnestyfilmfest.ca



These annual film nights and festivals feature documentaries that tell important and compelling stories about the violation of human rights around the world and the brave individuals who struggle to build respect for human rights, often at grave personal risk.

Antimatter Film Festival

OCTOBER 8-16, 2010, VICTORIA

www.antimatter.ws



Dedicated to the exhibition and nurturing of film and video as art, Antimatter is the premiere showcase of experimental cinema in the West, encompassing screenings, installations, performances and media hybrids.

CoDev's World Community Film Festival

FEBRUARY 2011, LANGARA COLLEGE,

VANCOUVER

www.codev.org/filmfest



CoDevelopment Canada is pleased to present the 9th annual World Community Film Festival featuring social justice and environmental documentaries set around the globe. The festival brings together Vancouver's diverse social justice community to a festival that allows for reflection, provides a forum for discussion and prompts participants to action.

Reel 2 Real International Film Festival for Youth

APRIL 9-16, 2010, VANCOUVER

www.r2rfestival.org



Educational and entertaining, Reel 2 Real offers children and youth the opportunity to learn about film and cultures from around the world. Activities include internationally acclaimed films and workshops on animation, sound design, digital filmmaking, and much more. This exciting program is sure to delight, move and amaze audiences of all ages!

Rendez-vous du cinéma québécois et francophone

FEBRUARY - MARCH 2011, VANCOUVER

www.rendez-vousvancouver.com



The 17th Rendez-vous du cinéma québécois et francophone recognizes the success of Canadian cinema, celebrating the diversity and talent of our artists and 125 years of Vancouver. Special School Matinée screenings provide ideal opportunities to foster the link with the francophone community via the presentation of top quality films. We are organizing a new Summer Rendez-vous: L'ÉTHÉÂTRE.

Vancouver International Digital Week

MAY 23-27, 2010, VANCOUVER

www.digibc.org



The Vancouver International Digital Week 2010 (VIDW) showcases the best talent and innovation in British Columbia and will include some 15 events from all around the world this year, to promote, share insights and knowledge on the latest digital media and wireless trends. This week-long celebration is packed with international business match-making sessions, big picture conference strands, business intelligence, financing forums and networking events, programmed around three main themes around Convergence: Wireless Health, Digital Media & Entertainment and Green Technologies.

Vancouver International Film Festival

SEPTEMBER 30 - OCTOBER 15, 2010,

VANCOUVER

www.viff.org



Join us for a celebration of extraordinary film with over 350 films from around the world and check out our year-round programming at the VIFF Centre + Vancity Theatre.

Vancouver Jewish Film Festival

NOVEMBER 6-14, 2010, VANCOUVER

www.vjff.org



The Vancouver Jewish Film Festival (VJFF) is the longest running Jewish film festival in Canada, with an established track record of being one of the best festivals of its type in North America. VJFF continues to bring Vancouver audiences the best contemporary Jewish films from around the world that educate, entertain and celebrate the diversity of Jewish life and culture.

Vancouver Latin American Film Festival

SEPTEMBER 2-12, 2010, VANCOUVER

www.vlaff.org



VLAFF is a non-profit cultural promoter that showcases perspectives of Latin American cultures through new full-length feature films, documentaries and short films.

Victoria Film Festival

FEBRUARY 4-13, 2011, VICTORIA

www.VictoriaFilmFestival.com



The best current cinema that reflects contemporary thinking on cultural, artistic and philosophical ideas, the VFF makes a great excuse for a weekend film getaway to beautiful Victoria.



Anatomy: Muscle, Skin, Heart

This stunning three-part series shows the work of three of Australia's talented new generation of documentary filmmakers. Each compelling story explores how sexuality and the body work as driving forces in the creative process.

MUSCLE

Natasha Gadd, Australia, 2008, 26 minutes

Muscle unflinchingly follows three-piece physical performance troupe Acrobat (Simon Yates, his partner Jo-Ann Lancaster, and collaborator Mozes) as they set off on tour following a difficult and dramatic period of physical and emotional collapse. With candour and intimacy, *Muscle* delves beneath the stylized, artificial realm of circus performance to explore the complex relationship humans have with their bodies and the devastating impact on the heart and mind that results when the body proves, ultimately, to be fallible.

Best Director in a Short Documentary, 2008 Australian Directors Guild Awards

SKIN

Rhys Graham, Australia, 2008, 26 minutes

Skin examines the relationship between artist Ex de Medici, equally renowned for her vivid paintings as for her groundbreaking tattooing, and Geoff Ostling. Geoff is a 65-year-old retired history teacher, a gay man in the leather community and a devoted church-going Christian, whose body has been etched with a tapestry of flowers by Ex's needles and ink. The film charts their journey as Geoff's body suit — their collaborative artwork — is completed after 25 years. Now entirely tattooed, Geoff is forced to confront his mortality as he and Ex undertake to have Geoff's skin preserved and exhibited after he dies.

Best Short Documentary, 2009 Worldwide Short Film Festival, Canada

HEART

Amy Gebhardt, Australia, 2008, 26 minutes

Shot with tender intimacy, *Heart* explores the origins of creative inspiration when artist Jacqui Stockdale embarks on a portrait of her long time muse, Rose. The film cuts between archival and present day footage, exploring the heart of this sixteen-year-long artistic collaboration and love affair between Jacqui and Rose. As past storms of their personal life swirl around them, we witness the changing nature of love within the artistic process.

Best Documentary, 2008 Melbourne International Film Festival



Osadné

Marko Skop, Slovakia, 2009, 65 minutes

Osadné is a small town on the easternmost border of the European Union. The original Rusyn population is shrinking, the cows are extinct, and the statue of Andy Warhol, whose parents came from this town, has seen better days. It's time for desperate measures and the mayor and priest hope the village's future lies in tourism.

The mayor of Osadné, Mr. Ladislav Mikuláško, is a political record-holder. He has held the position of the village boss for 36 years. His spiritual counterpart, Orthodox priest Peter Soroka, has buried 50 people and christened two children over the past five years. Ladislav and Peter decide to fight for the survival of the village and ask the PR manager of the Rusyn Revival Movement, Fedor Vico, to help them. Vico manages to draw a visitor from Brussels to Osadné — member of the European Parliament Milan Gal'a is touched by the situation in the village and he invites the local politicians to Brussels.

The mayor, priest, and a local journalist hatch their plan to travel to Brussels, where they hope former astronaut and current EU politician Vladimir Remek will help them get a foot in the door. These inexperienced travelers are out of their element in the giant steel and glass EU headquarters. Their endearing awkwardness shines when the priest offers the communist and atheist Remek a religious present, and then proposes that an EU commissioner come hunt in their village — painful, for the man is opposed to hunting. They meet elite European politicians who they make familiar with some of their project ideas, which include building a "chapel of grief" in their village to draw visitors.

During numerous dryly comic scenes, the camera is always there at the right moment to capture the hope and disappointment, a duality clearly familiar to the residents of Osadné.

Best Documentary, 2009 Karlovy Vary International Film Festival, Czech Republic

PRECEDED BY

BYE BYE NOW

Aideen O'Sullivan and Ross Whitaker, Ireland, 2009, 15 minutes

An amusing and poignant documentary about the fate of the Irish phone box, which has gone from the centre of society to the verge of extinction, *Bye Bye Now* is a bitter sweet tribute, a historical document and a barometer of how much we've changed.

Audience Award for Best Short Film, 2009 Cork International Film Festival, Ireland

FILM DIRECTORY

1929 [PAGE 39]
www.zed.fr

52 Percent [PAGE 39]
www.pisf.pl

Africa Rising: The Grassroots Movement To End Female Genital Mutilation [PAGE 77]
www.africarisingthefilm.com

American Radical: The Trials of Norman Finkelstein [PAGE 27]
www.americanradicalthefilm.com

Anatomy: Muscle, Skin, Heart [PAGE 81]
www.bigandlittlefilms.com

Art in Action
L'Art en action [PAGE 61]
www.amazonefilm.com

Bananas!* [PAGE 27]
www.bananasthemovie.com

BAS! Beyond the Red Light
BAS! Au delà du Red Light [PAGE 51]
www.bas-doc.com

Beauty Refugee [PAGE 39]
www.sfi.se

Bloodied But Unbowed [PAGE 21]
www.thepunkmovie.com

Buffy Sainte-Marie: A Multimedia Life [PAGE 51]
www.cinefocus.com

Bye Bye Now [PAGE 81]
www.truefilms.tv

Cameroon: Coming Out of the Nkuta
Cameroon: Sortir du Nkuta [PAGE 59]
www.balibari.com

CBQM [PAGE 29]
www.nfb.ca

Cedar and Bamboo [PAGE 55]
www.chinese-firstnations-relations.ca

Chemo [PAGE 63]
www.polishshorts.pl

The Children of the Commune [PAGE 65]
www.unafilm.de

Cooking History [PAGE 29]
www.taskovskifilms.com

Covered [PAGE 59]
www.vtape.org/catalogue.htm

Crude Sacrifice [PAGE 33]
www.crudesacrifice.com

The Delian Mode [PAGE 51]
www.thedelianmode.com

Disco and Atomic War [PAGE 75]
www.autlookfilms.com

Dreamland [PAGE 33]
www.dreamland.is

Enemies of the People [PAGE 41]
www.enemiesofthepeoplemovie.com

The Erectionman [PAGE 57]
www.theerectionman.submarine.nl

The Experimental Eskimos [PAGE 41]
www.socialdoc.net/greenwald

Eyes Wide Open — A Journey Through Today's South America [PAGE 69]
www.autlookfilms.com

Fleeting Memory
Une ombre au tableau [PAGE 69]
www.balibari.com

From Burger it Came [PAGE 57]
www.dominicbisignano.com

Ghosts [PAGE 67]
www.ramzprod.com

The Healing Lens [PAGE 49]
www.thunderstone.jcmultimedia.com

Journey's End
La belle visite [PAGE 63]
www.labellevisite.com

Leavenworth, WA [PAGE 75]
lang_hannes@hotmail.com

Male Domination
La domination masculine [PAGE 53]
www.ladominationmasculine.net

Mighty Uke [PAGE 35]
www.mightyukemovie.com

Mine [PAGE 25]
www.minethemovie.com

The Mirror [PAGE 73]
www.vivofilm.it

Monica & David [PAGE 37]
www.monicaanddavid.com

Mother [PAGE 63]
www.polishshorts.pl

Motherland [PAGE 79]
www.motherland-thefilm.org

A Mountain Musical [PAGE 75]
www.geyrhalterfilm.com

Mum [PAGE 69]
www.femaleeconomy.nl

Music from the Moon [PAGE 47]
www.GUCC.de

My Asian Heart [PAGE 37]
www.frontlinefilms.com.au

My Uncle Bluey [PAGE 55]
www.myunclebluey.com

Namrata [PAGE 71]
www.nfb.ca

Ne le dis pas [PAGE 63]
www.nfb.ca

Nemesis [PAGE 65]
www.nfi.no

No Fun City [PAGE 53]
www.nofuncity.org

Orgasm Inc. [PAGE 57]
www.orgasminc.org

Osadné [PAGE 81]
www.deckert-distribution.com

Pax Americana and The Weaponization of Space [PAGE 59]
www.kinosmith.com

P-Star Rising [PAGE 31]
www.pstarrising.com

Rabbit à la Berlin [PAGE 35]
www.icarusfilms.com

The Rainbow Warriors of Waiheke Island [PAGE 47]
www.therainbowwarriors.nl

Reclaiming Rights [PAGE 79]
www.movingimages.ca

The Referees
Les Arbitres [PAGE 68]
tpotdevin@gmail.com

Saint Misbehavin': The Wavy Gravy Movie [PAGE 23]
www.rippleeffectfilms.com

The Sari Soldiers [PAGE 73]
www.sarisoldiers.com

A Sea Change: Imagine a World Without Fish [PAGE 61]
www.aseachange.net

Shelter in Place [PAGE 49]
www.producingclarity.com

Sin by Silence [PAGE 71]
www.sinbysilence.com

Six Miles Deep [PAGE 55]
www.nfb.ca

Small Wonders [PAGE 77]
www.informationfilms.com

Suddenly Sami [PAGE 55]
www.nfi.no

Terra Madre [PAGE 19]
www.terramadre.info

Texas Gold [PAGE 49]
www.texasgoldmovie.com

Thorns and Silk [PAGE 79]
www.writethisdown.co.uk

The Topp Twins: Untouchable Girls [PAGE 31]
www.topptwins.com

Tying Your Own Shoes [PAGE 37]
www.nfb.ca

Volta [PAGE 77]
www.providingavoice.org

When the Mountain Meets its Shadow [PAGE 71]
www.dok-werk.com

Where the Sun Doesn't Rush [PAGE 63]
www.polishshorts.pl

Wild Horses of the Canadian Rockies [PAGE 35]
www.pyramidproductions.tv

You Cannot Start Without Me [PAGE 25]
www.thirteen.org

Command more reality.

How to Start Your Own Country, coming this fall on *documentary*.

documentary, a proud supporter of DOXA

To Enjoy The World's Best Docs, 24/7,
Call Your Digital TV Service Provider Today:

Bell TV	1.888.SKY-DISH	Channel 336
Shaw Cable	1.888.472.2222	Channel 124
Shaw Direct	1.888.554.7827	Channel 513/151 (Classic/Advanced)
Telus	310-MYTV (6988)	Channel 205



documentary

**Three different types of financing.
Three different funds.
All from one source.**



The Rogers group of funds offers support to Canadian independent producers with three different types of funding: Rogers Telefund offers loans to Canadian independent producers; Rogers Documentary Fund, Canada's premier source of funding for documentary films and Rogers Cable Network Fund, an equity investor in Canadian programs with a first window on a Canadian cable channel. Three different types of financing. Three different funds. All from one source – Rogers.

For more information contact Robin Mirsky, Executive Director, at (416) 935-2526.

**2010 application deadlines for the Rogers Documentary Fund are
Wednesday, June 23 and Wednesday, October 6.**

2010 application deadline for the Rogers Cable Network Fund is Wednesday, October 20.

ROGERS
Documentary Fund 

ROGERS
Cable Network Fund 

ROGERS
Telefund 